

Authentic **GUITAR-TAB** Edition
Includes Complete Solos™

JOURNEY

the guitar collection



JOURNEY

the guitar collection

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GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6, 3rd Fret String 5, 12th Fret A "C" Chord C Chord Arpeggiated
String 4, 13th Fret String 3, 0th Fret

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

RHYTHM SLASHES

STRUM INDICATIONS: Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS

HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).

PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

ACCENT: Notes or chords are to be played with added emphasis.

DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke

(\cap) or upstroke (\vee) of the pick.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

**By Kenn Chipkin and Aaron Stang

ANY WAY YOU WANT IT

Words and Music by
STEVE PERRY and NEAL SCHON

Moderate rock ♩ = 138

Intro:

G5

D/F#

E5

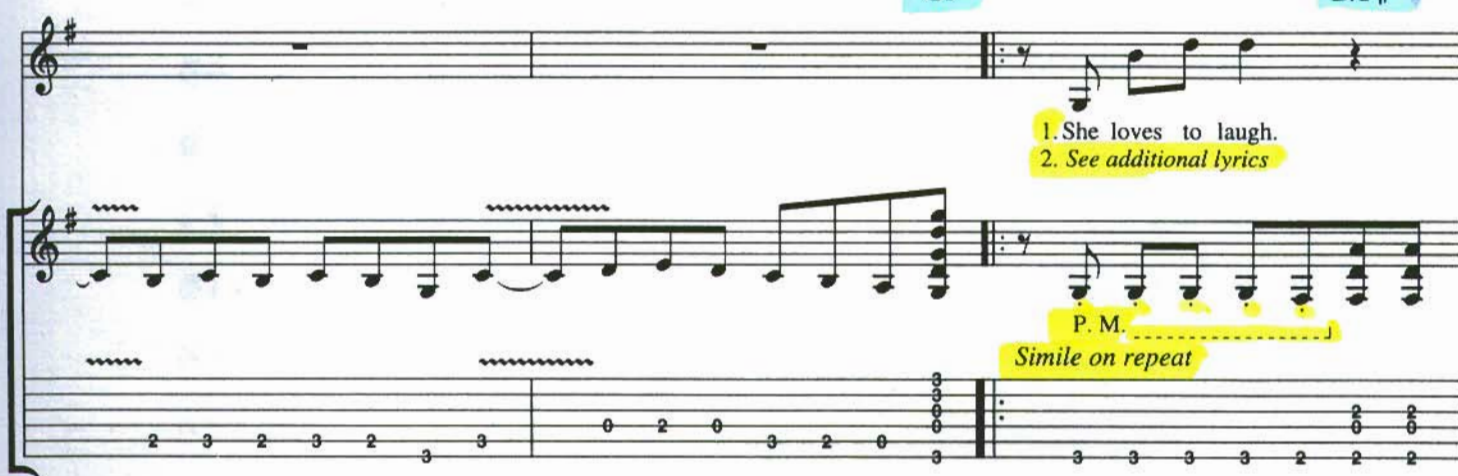
No Chord



Verses 1 & 2:

G5

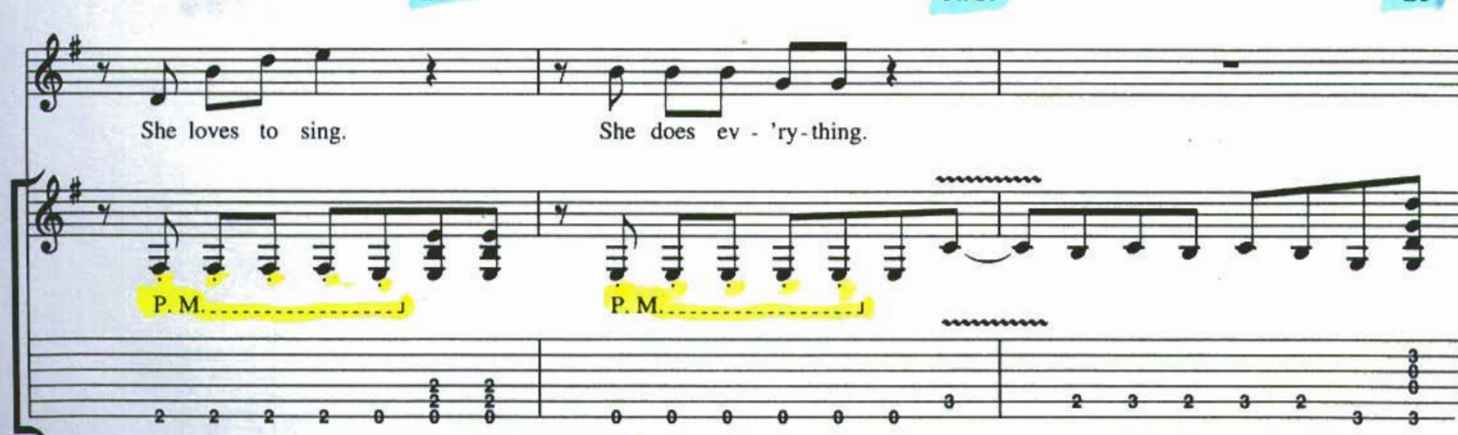
D/F#



E5

N.C.

G5



G5 **D/F#** **E5** **N.C.**

She loves to move... She loves to groove... She loves the lov-in' things...

P. M.

G5 **D/F#** **E5**

Ooh, all night. All night.

P. M.

N.C. **G5** **D/F#**

Oh, ev-'ry night. So hold tight.

P. M.

E5 **N.C.**

Hold tight. Ooh, ba-by, hold tight.

P. M.

Chorus:

G

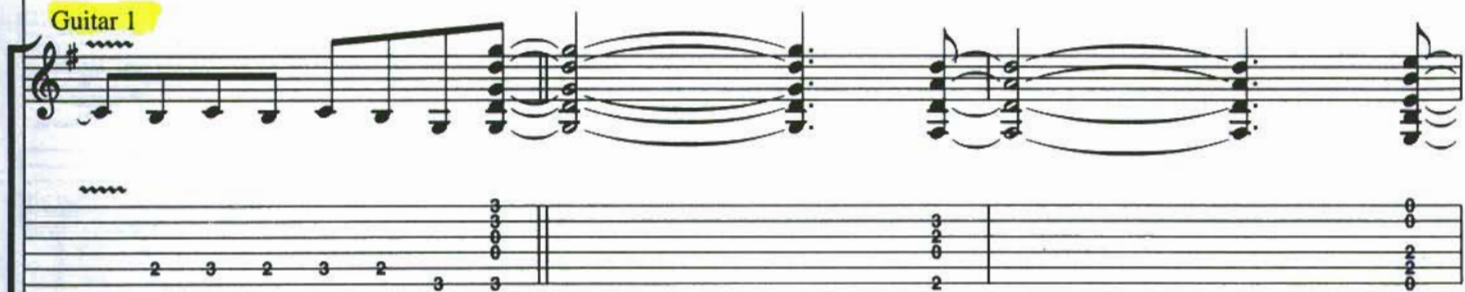
G

D/F#

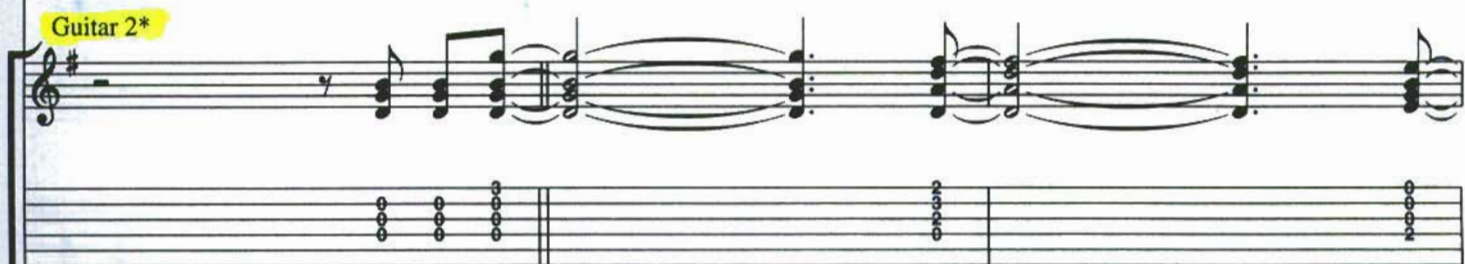
Em



Guitar 1



Guitar 2*

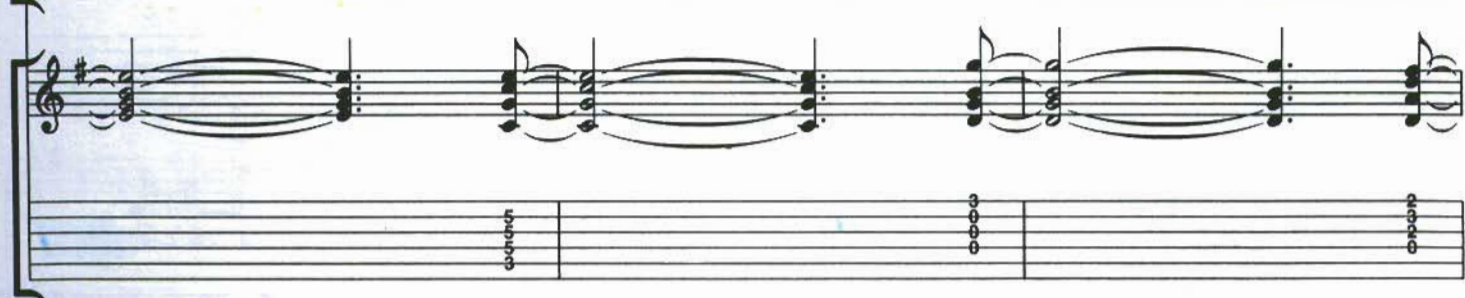
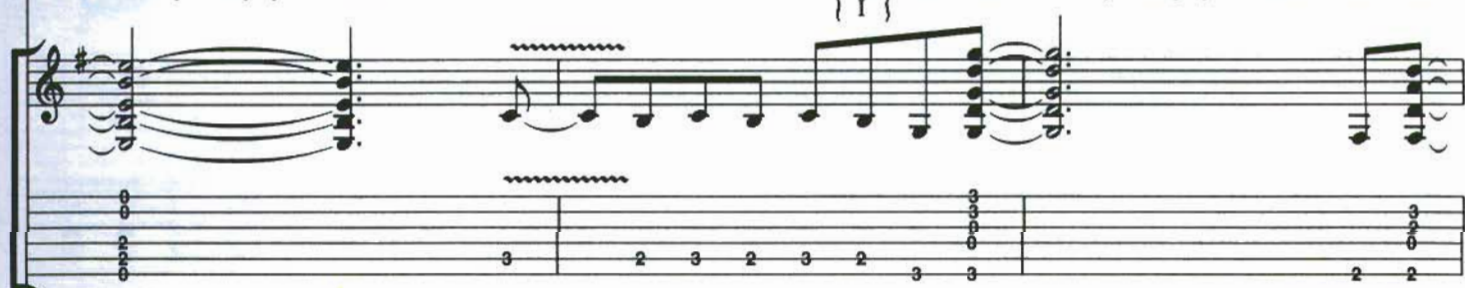


*Organ arranged for Guitar 2.

C

G

D/F#



Em

1.

C

G5

the way you need _ it. An - y way you want _ it."

12.

C

G

y way you want _ it."

8va

15

15

15

15

17

15

15

15

15

15

15

15

15

15

15

15

15

15

15

17

17

Guitar Solo:

(G) D/F# Em

(8va)

17 17 17 17 17 15 17 17 (17) 15

(8va) loco C G

Hold bend

17 15 15 15 17 15 17 15 16 17 15 16 14 12 14 12 14 12 12 14 12 15 12 14 12 15 (15) 13

D/F# Em

12 13 13 (13) 12 13 12 14 16 (16) 14 14 16 14 13 14 12 14 12 14 12 14 13 (12) 10

Bridge:

C

G

D/F#

She said * "Hold, _____

**Lead vocal with echo.*

Em

Csus2

G

hold _

P. M. _____

_____ on, _____ hold _____ on, _____ hold _____ on!" _____

D/F# **Em** **E5** **C5** **Csus2** **G**

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "_____ on, _____ hold _____ on, _____ hold _____ on!" The middle staff is a guitar line with fret numbers: 3 3 3 3 3 2 2 2, 2 2 2 2 0 0, 0 0 0 0 0, 0 0 0 0 0. The bottom staff is a bass line with chords: D/F#, Em, E5, C5, Csus2, and G. The guitar line has yellow highlights on the final two measures, showing a 1 5 and a 1 5.

Guitar Interlude:

G **D/F#** **Em** **C** **G**

The guitar interlude section consists of two staves. The top staff is a guitar line with fret numbers: (5) 5 4 2 0 2, 4 5 4 2 5 2 4, (4) 2 2 4 2 4 2 5. The bottom staff is a bass line with chords: G, D/F#, Em, C, and G. The guitar line has yellow highlights on the final two measures, showing a 1 5 and a 1 5.

Chord progression: **D/F#** **Em** **C**

Outro: Chord progression: **G** **D/F#** **Em**

(lead:) Oh, — she said "An - y way you want it. That's the way you need — it. An -

y way you want it. An - y way! _____ An - y way you want it. That's

C G D/F#

(4) 2 4 (4) 2 (2) 4 5 3 5 4 2 0 2

1/2

the way you need it. An - y way you want it." Oh, _____ she said "An

Em C G

8va, loco A. H.

4 5 4 2 0 2 4 (4) 2 4 (4) 2 (2) 4 2 5 2 4 2 0 2 4 2

1/2 1/2

G D/F# Em
 y way you want it. That's the way you need it. An -

The image shows a musical score for the song "The Way You Want It" by Journey. The score is written for guitar and includes a vocal line. The guitar part is in G major (one sharp) and 4/4 time. The vocal line has lyrics: "y way you want it. An -". The guitar part features a melodic line with a "Let ring" instruction and a bass line with a "10" fretting pattern. The score is in G major and 4/4 time.

D/F# **Em** **C**

y way you want it. That's the way you need it. An - y way you want it.

8va

0 10 10 12 10 12 0 10 12 15 12 15 15 12 15 15 12 15 12 15 15

G **D/F#** **Em**

An - y way you want it. That's the way you need it. An -

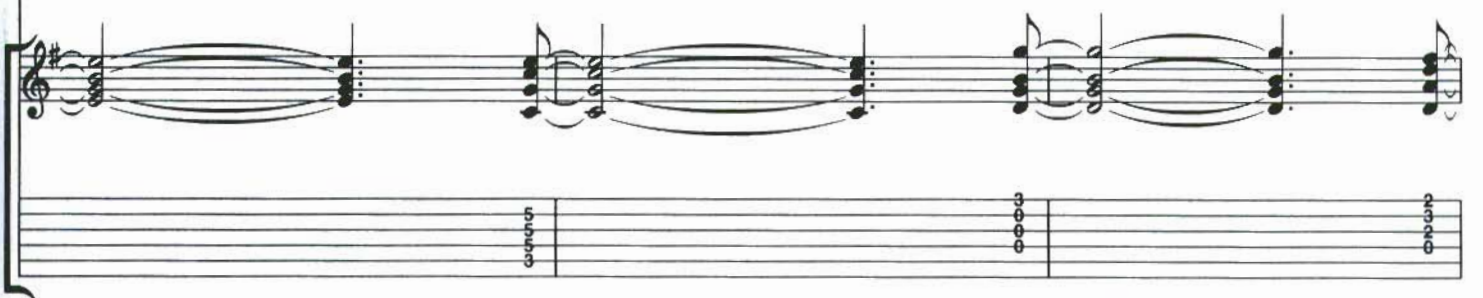
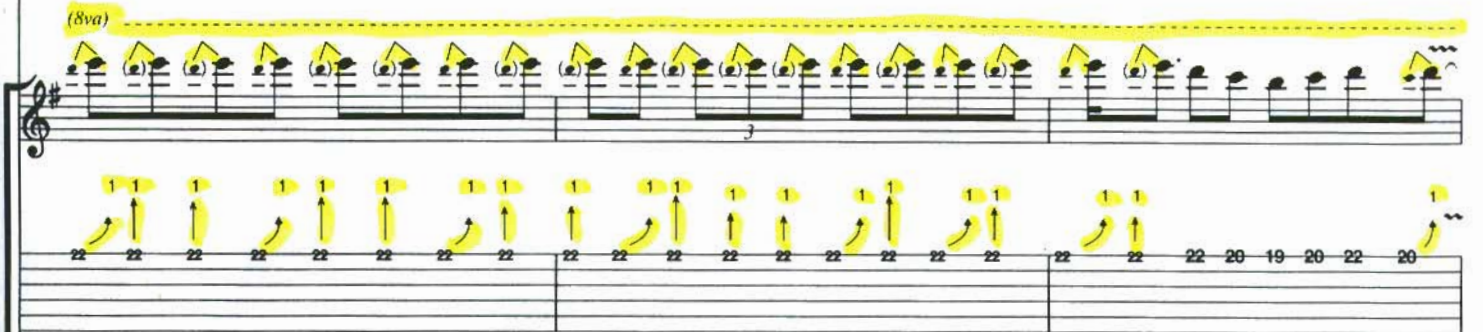
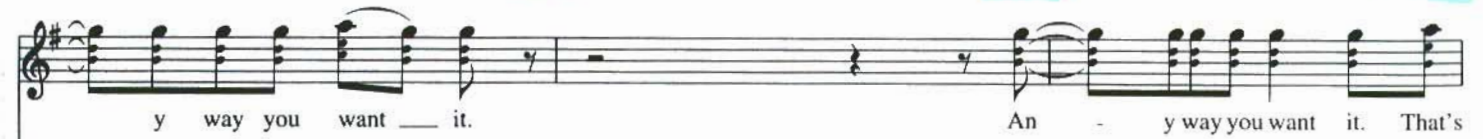
(8va)

17 17 19 20 22 22 22 22 22 22 22 22 22 22

C

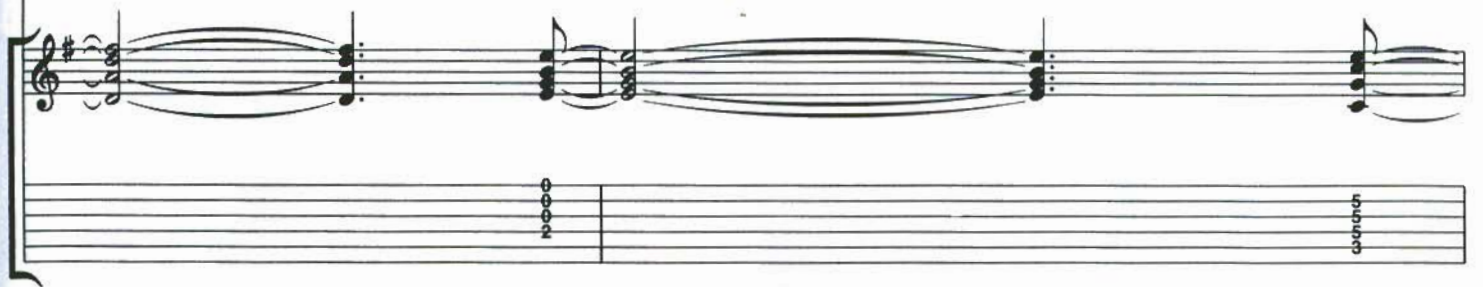
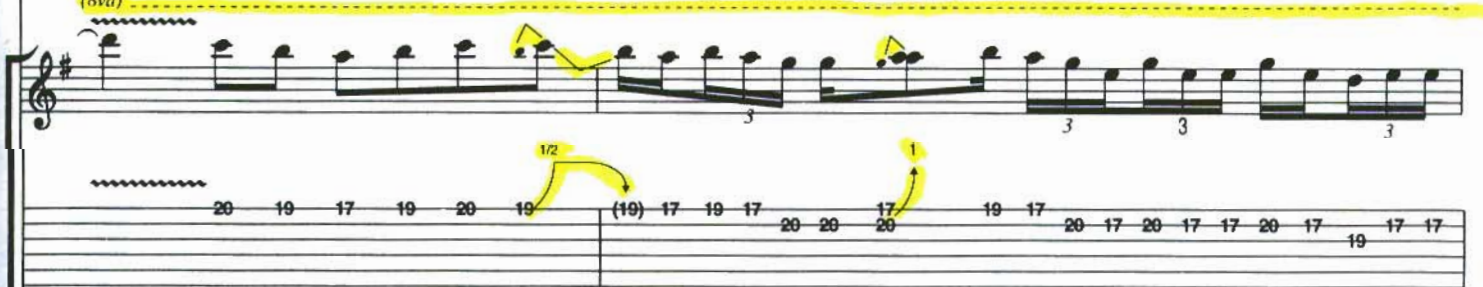
G

D/F#



Em

C



The musical score for the song "An-y way you want it. That's" features a guitar part with a key signature of one sharp (F#) and a tempo of 120. The guitar part includes a melodic line with a long note on the word "way!" and a series of chords and single notes for "An - y way you want it. That's". The bass part includes a melodic line with a long note on the word "way!" and a series of chords and single notes for "An - y way you want it. That's". The guitar part also includes a section with a key signature change to one sharp (F#) and a tempo of 120, marked with a yellow highlight and the word "loco". The bass part includes a section with a key signature change to one sharp (F#) and a tempo of 120, marked with a yellow highlight and the word "loco".

the way you need _ it. An - y way you want _ it." An - y way! "An -

Em C Start Fade G

Fade out

y way you want it. That's the way you need it. An - y way you want it." An - y way!

Additional Lyrics

Verse 2: I was alone,
 I never knew
 What good love can do.
 Ooh, then we touched,
 Then we sang,
 About the lovin' things.

Ooh, all night, all night,
 Oh, every night.
 So hold tight, hold tight,
 Oh, baby, hold tight.

(To chorus)

BE GOOD TO YOURSELF

Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON

Intro: Fast rock ♩ = 146

Rhythm Figure 1

Guitar 1

G5 G Gsus2 Gsus4

G

Gsus2

C5

G

Gsus2

Gsus4

G

Gsus2

E5

**(C bass)

(E bass)

f

With distortion

Guitar 2*

Rhythm Figure 2

ff

*Keyboard arranged for Guitar 2.

**Bass notes in parenthesis played by the band.

G

Gsus2

Gsus4

G

Gsus2

C5

G

Gsus2

D5

End Rhythm Figure 1

E5

End Rhythm Figure 2

Tacet

Verse 1:

E5 Emaj7(no 3rd)

E5

Emaj7(no 3rd)

Asus4

A

Guitar 1

1. Run-nin' out of self con-trol. —

Get-tin' close to an

Hold

A5 **B5** **E5**

o - ver - load. _____ Up _____ a - gainst a no _____ win sit - u -

Emaj7 (no 3rd) **E5** **Emaj7(no 3rd)**

a - tion. _____ Shoul - der to shoul - der, push _____

E5 **Emaj7 (no 3rd)** **E5** **Asus4** **A5** **B5** **C#5**

_____ and shove. _____ I'm hang - in' up my box - in' gloves. _____

A5 **B5** **E5**

I'm read - y for a long, _____ long - va - ca - tion. _____ Yah! _____

G5

C5

Em

Be good to your - self when no - bod - y else will; -

(Bkgrd) Be good to your - self when no - bod - y else will; -

Guitar 1 *Rhythm Figure 3*

f P. M.

Guitar 3 *Rhythm Figure 4*

f With distortion

*Downstemmed vocal part written 8vb to facilitate reading.

D5

else will. Oh, be good to your - self.

Guitar 1

End Rhythm Figure 3

P. M. P. M.

Guitar 3

End Rhythm Figure 4

With Rhythm Figure 4 with ad lib variations (Guitar 3)

G5
(B bass)

C5

Em

You're walk - in' a high wire. Caught - in a cross - fire.

P. M.

D5

E5

cross - fire. Oh, be good - to your - self.

P. M. A. H. mf

Verse 2:

Emaj7
(no 3rd)

E5

Emaj7
(no 3rd)

E5

A(addB)

A5

B5

2. When you can't give no more, you want it all, but you got - ta say no.

E5/B

B

E5

Emaj7
(no 3rd)

E5

I'm turn - in' off the noise that makes me cra - zy.

P. M. P. M. P. M.

Emaj7(no 3rd)

E5 Emaj7
(no 3rd)

E5 A(add B)

A5

B5 C#5

Guitar 1 Look-in' back with no re - grets. To for-give is to for - get.

P. M.

A5 B5 E5

I want a lit-tle piece of mind to turn to. Hey!

P. M. Let ring

Chorus 2:

With Rhythm Figure 3, 2 times (Guitar 1)

G5 C5 Em

(Bkgrd:) Be good to your - self when no - bod - y else will;

Guitar 3

f With distortion

*Downstemmed vocal part written 8vb to facilitate reading.

D5

else will. Oh, be good to your - self, Yeah, yeah,

G5 **C5** **Em**

You're walk - in' a high wire. Caught in a cross - fire.

f With distortion

D5

cross - fire. Oh, be good to your - self.

8va A. H. loco

With Rhythm Figure 2, 2 times

G5 **G** **Gsus2** **Gsus4** **G** **Gsus2** **C5** **G** **Gsus2** **Gsus4** **G** **Gsus2** **E5**
(C bass) (E bass)

Guitar 1

ff With distortion

Guitar 3

G Gsus2 Gsus4

G

Gsus2 C5

G

Gsus2

D5

(C bass)

Be — good. —

Guitar 1

Chorus:

With Rhythm Figure 1 with ad lib variations (Guitar 1)

G5

G

Gsus2 Gsus4

G

Gsus2 C

G

Gsus2 Gsus4

G Gsus2 E5

(E bass)

(C bass)

(E bass)

Good — to your-self when — no - bod - y else will. —

8va

Guitar 3

15

* Downstemmed vocal part written 8vb to facilitate reading.

G Gsus2 Gsus4

G

Gsus2 C5

G

Gsus2

D5

(C bass)

Good. —

(8va)

Outro Guitar Solo:

G5
Guitar 3
loco

8va
loco

D5

A. H.

Guitar 2 Rhythm Figure 5

Let ring

F5

8va
loco

C

1/2

A. H.

1

End Rhythm Figure 5

With Rhythm Figure 5, 6 times (Guitar 2)

G5
Guitar 3

8va
loco

D5
8va
loco

A. H.

F5

8va
loco

1

1/2

(12)

C

Guitar 3

G5

8va

A. H.

With bar

5 (7) (5)

Guitar 4

Rhythm Figure 6

D5

8va

F5

loco

loco

A. H.

1

1

5 (1) (5) 5 7 (7) 5

7 3 3

0 5 5

(5) 5 5

12 11 9 12

12 13 12 10 10

C

8va

loco

A. H. A. H.

1

1

1

5 0 14

10 12 10 8 7 9

7 9 7 10 7 9

(9) 5 (7)

End Rhythm Figure 6

With Rhythm Figure 6, 4 times (Guitar 4)

The image shows musical notation for guitar and bass. The guitar part is on a single staff with a treble clef and a key signature of one sharp (F#). It features a wavy line indicating a tremolo effect on the first measure, followed by a series of notes and chords. The bass part is on a single staff with a bass clef. It features a wavy line indicating a tremolo effect on the first measure, followed by a series of notes and chords. The notation includes various musical symbols such as notes, rests, and wavy lines.

[illegible][illegible]

F5

(8va)

loco

true

1

1/2

true

18 (18) 18 17 17 (17) 15 17 15 13 14 15 14 13 12 13 12 13 12 10 12 10 12 13

C **G5**

D5 **F5** *Start fade*

C

G5 **D5**

F5 **C** *8va* *Fade out*

GIRL CAN'T HELP IT

Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON

Moderate ballad ♩ = 127

Intro:

Rhythm Figure 1

Am C Em

Am C G

End Rhythm Figure 1

(A bass)*

Guitar 1**

mf

Guitar 2***

*All bass notes in parenthesis ie/(A bass) are played by Bass Guitar.

**Keyboards arranged for guitar.

***Two guitars arranged as one with moderate distortion and chorus.

With Rhythm Figure 1, 5 times (Guitar 1)

Guitar 2

Am C Em

Am C G

(F bass)

(F bass)

Verse 1:

Am C Em

Am C G

(A bass)

1. If he could _ hold _ her so close in his

Am C Em Am C G

(F bass) (F bass)

arms. a - gain. ____

Am C Em Am C G

(A bass)

If she could ____ show ____ him the let - ter her

Am C Em Am C G

(F bass) (F bass)

heart for - got ____ to send. ____ Why!

Pre-Chorus 1:

Cm7

They're liv-in'dreams on their own. ____ Ooh, they'll nev - er stop

Cm7
(A♭ bass)

Chorus 1:

C
(F bass)

G

run - ning. The girl can't help it; she needs more,

***Guitars 1 & 2**

P. M...

*** Arranged as one.**

C

G

C
(A bass)

G

he has-n't found what he's look-ing for. They're still stand-ing in the rain,

P. M...

Verse 2:

With Rhythm Figure 1, 4 times (Guitar 1)

Am

C

Em

(A bass)

he can't help it and she's just that way. And when he calls

Guitar 2

Am

C

Em

Am

C

G

(F bass)

her, she tells him that she still cares.

Am (F bass) C Em Am (A bass) C G

Un - der the _ moon -

Am C Em Am (F bass) C G

light, he won - ders why she can't _ be there. _

Am (F bass) C G

Why? *(Why? Why?)

*With Delay.

Pre-Chorus 2:

Cm7

Why do they go on a - lone _

Cm7 (Ab bass)

when they're miss - ing each oth - er?

7 7 7 (9) 5 10 8 8 7 7 7 (9) 5

Chorus 2:

C (F bass) **G** **C** **G** *With Vocal Fill 1 on repeat*

Girl can't help it; she needs more, he has-n't found what he's look-ing for.

Guitars 1 & 2

P. M. J

C (A bass) **G** **C** **G** 1. **G (A bass)** 2.

They're still stand-ing in the rain, he can't help it and she's just that way. she's just that way.

P. M. J

C **G (C bass)** **Eb (C bass)** **Bb** **F**

Vocal Fill 1

look - ing for.

C (With Synth.) **G** (C Bass) **E \flat** (C Bass) **B \flat** **F**

Bridge: **C** **G** (C Bass) **E \flat** (C Bass) **B \flat** **F**

(Bkgrd:) Ooo, _____ there's a fire in his eyes Don't you know _____ she still
for you. _____

C **G** (C Bass) **E \flat** (C Bass) **B \flat** **F**

cries. Ooo, _____ don't you know she still _____ cries for you! _____ Yah!

Guitar 1&2

Guitar 3

With distortion

Interlude:

Eb/Bb
 Guitars 1&2

Bb

Eb
 (Ab bass)

Bb
 (Ab bass)

Ab

Bridge:

C **G** **E \flat** **B \flat** **F**
 (C bass) (C bass)

Ooo, _____ there's a fire in his eyes for you. For you _____ she

Guitar 1 & 2

G **E \flat** **B \flat** **F**
 (C bass)

cries.
 Ooo, _____ don't you know she still _____ cries for you! _____

Guitar 1 & 2

Guitar 3

With Rhythm Figures 2 & 2a (Guitars 1, 2 & 4)

E \flat 5 **B \flat** **E \flat** **B \flat** **A \flat**
 (B \flat bass) (A \flat bass) (A \flat bass)

Hey! _____ Ah! _____

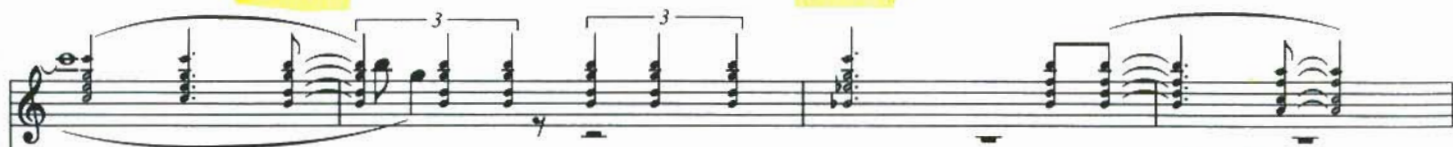
Guitar 3

C

G
(C bass)Eb
(C bass)

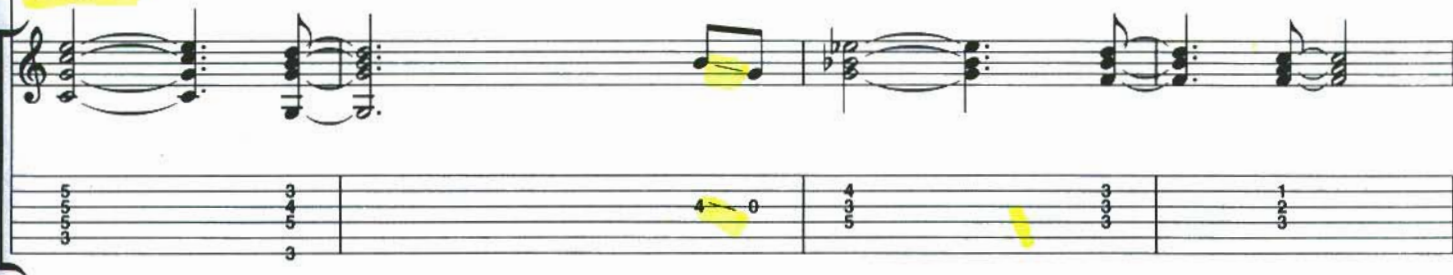
Bb

F



Ooo, _____ there's a fire in his eyes for you. _____

Guitar 2



(Band Tacet)

C

(G)

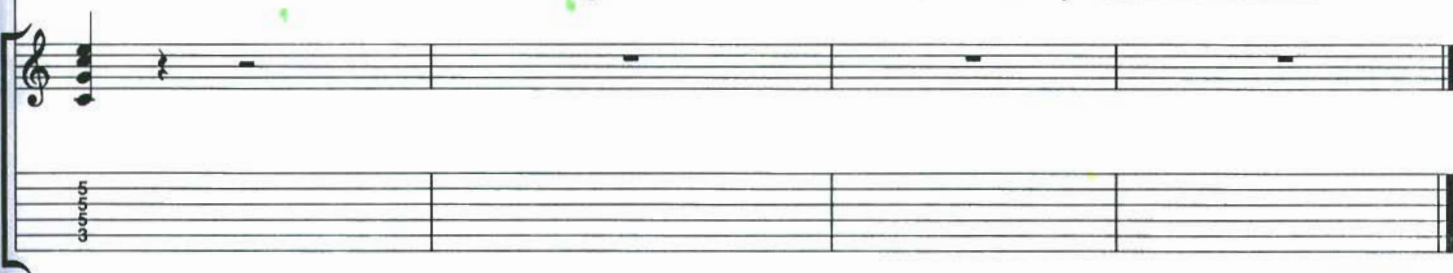
(Gm)

(Fsus4)

(F)



Ooo, _____ noth - ing stands be - tween love and you. _____



DON'T STOP BELIEVIN'

Moderately ♩ = 115

Intro:

Rhythm Figure 1

Guitar 1*

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN

The musical score shows a guitar solo in E major, 4/4 time. The melody is written on a treble clef staff with a key signature of two sharps (F# and C#). The rhythm consists of eighth notes grouped in pairs. Chord symbols are placed above the staff: E5, B5, E5/C#, and A. The bass line is written on a six-string guitar tablature staff below the melody. It includes fret numbers (0-7) and picking patterns indicated by numbers 1 through 7. Dynamic markings include *mf* and accents (>).

Verse 1 & 2:

With Fill 1 (Guitar 2, Verse 2)

E5 **B5** **E5/C#** **A**

1. Just a small town girl, - liv-in' in a lone - ly world. __
 2. Just a cit - y boy, - born and raised in South De - troit. __

Fill 1
Guitar 2

7

E5 **B5** **B/G#** **1. A**

She took the } mid-night train _ go - in' an - y - where. ____
He took the }

2. With Fill 2 (Guitar 2) **With Rhythm Figure 1 (Guitar 1)**

A **E5** **B5**

Guitar 3

** With distortion*

pp
P.M.

** Reverse rake between bridge and tail piece, delay is added.*

E5/C# **A**

(P.M.)

Fill 2
Guitar 2

Bridge 1:

B A B E B E B E
(A bass)* (E bass)

1. Stran - gers_ wait - ing_ up and down the boul - e - vard. _ Their

2. See additional lyrics

P.M.

Guitar 4 Rhythm Figure 2

With distortion

* Bass notes in parenthesis played by the band.

B A B E B E B E
(A bass) (E bass)

shad - ows_ search - ing_ in the night. _

(P.M.)

End Rhythm Figure 2

With Fill 3(Guitar 5)

2. B E5(addF#) B E5(addF#)/A A E5 E6 E5 B5

Guitar 4

Gtr.4 Tacet Guitar 5

P.M.

With distortion

Guitar 3

B6 B5

C#5

A5

A6 A5

E5

P.M.

Fill 3

Guitar 5

Verse 4:

E5 E6 E5 B5 B6 B5 C#5 A5 A6 A5 E5

4. Work-in' hard _ to get my fill. _ Ev-'ry-bod-y wants a thrill _

Rhythm Figure 3

Guitar 5

P.M.

Guitar 3

E6 E5 B5 B6 B5 G#5 A5 A6 A5 E5

Pay-in' an - y-thing to roll the dice _ just one more _ time. _

End Rhythm Figure 3

P.M.

Verse 5:*With Rhythm Figure 3, w/ ad lib variations (Guitar 5)*

E5 E6 E5 B5 B6 B5 C#5 A5

5. Some will win, some will lose, some were born to

A6 A5 E5 E6 E5 B5 B6 B5 G#5

sing the blues. Oh, the movie never ends; it goes

A5 A6 A5 E5

on and on and on and on

*With Fill 4 (Guitar 3)***Bridge 2:***With Rhythm Figure 2 (Guitar 4)*

B A B E B E B E

(A bass) (E bass)

1. Strap - gers wait - ing up and down the boulevard. Their

2. See additional lyrics

Guitar 3**P.M.****Guitar 5****Fill 4****Guitar 3**

B

A

B

E

1.

B

E

B

E

(A bass)

(E bass)

shad - ows -

search - ing - in the night.

(P.M.)

2. With Fill 5(Guitar 5)

B

Esus2

B

Esus2

A

(A bass)

Guitar Solo:

With Rhythm Figure 3(Guitar 5)

E5

E6

E5

B5

Guitar 4

Guitar 3

Fill 5

Guitar 5

B6 B5

C#5

A5

A6 A5

E5

1/2

16

16

1/2

16

16

(16)

14

17

16

17

14

16

14

(2)

2

4

6

4

6

7

5

6

7

0

With Fill 6 (Guitar 6)

E6

E5

B5

B6 B5

G#5

A5

A6 A5

E5

1/2

16

(16)

16

14

1/2

16

16

14

17

1

17

(17)

5

4

0

2

4

2

2

4

6

6

4

6

7

(5)

5

6

7

0

Fill 6
Guitar 6

8va

With distortion

21

21

22

(22)

Chorus:*With Rhythm Figure 3, 3 times (Guitar 5)*

Chorus: **E5** **E6** **E5** **B5** **B6 B5** **C#5** **A5**

Don't _ stop be - liev - in', hold on to the

Guitar 3

Guitar 3

5 4

0 2 4 2 2 4 6 4 6 7 5

A6 **A5** **E5** **E6** **E5** **B5** **B6 B5** **G#5**

feel in' Street - lights peo - ple!

6 7 0 5 4 0 2 4 2 4 6 4

A5 **A6 A5** **E5** **E6** **E5** **B5**

Don't _ stop be -

6 7 5 6 7 0 5 4 0 2 4 2

B6 B5 C#5 A5 A6 A5 E5
 liev - in', Hold on! _____
 (2) 2 4 6 4 6 7 5 6 7 0

E6 E5 B5 B6 B5 G#5 A5
 Street - lights, peo - ple! _____
 5 4 0 2 4 2 4 6 4 6 7 5

A6 A5 E5 E6 E5 B5 *Start Fade* B6 B5 C#5
 Don't — stop be - liev - in', _____
 6 7 0 5 4 0 2 4 2 2 4 6 4

A5 A6 A5 E5 E6 E5 B5
 hold on ____ to the feel - ing. ____ Street - lights

B6 B5 G#5 A5 A6 A5 E5
 peo - ple! ____ Fade out

Additional Lyrics

Bridge 1 & 2:

- 2: Streetlights, people,
 Living just to find emotion.
 Hiding somewhere in the night.

ESCAPE

Words and Music by
STEVE PERRY, NEAL SCHON and JONATHAN CAIN

Moderate rock ♩ = 135

Intro:

Gtrs. 1 & 2

B5

f

P.M.

P.M.

*Key signature denotes B Mixolydian.

Rhy. Fig. 1

Bsus(♭9)

B5

Bsus

B B5

P.M.

P.M.

end Rhy. Fig. 1

A/B

B

B5/A B5

B5

Bsus

B N.C. (B)

(Gtr. 2 out)

1 1/2

trem. bar 1/2

Verses 1 & 2:

w/Rhy. Fig. 1 (Gtr. 1) 4 times

B5

Bsus

B

A/B

B

A/B

B

B5

Bsus

B

1. He's just a young boy out of school; liv - in' his world like he

2. See additional lyrics

A/B

B

A/B

B

B5

Bsus

B

A/B

B

A/B

B

wants to.

They're mak - in' laws, but they don't un - der - stand;

B5 Bsus B A/B B A/B B Chorus 1 & 2: Asus2
 turns a boy to a fight - in' man. They won't
 Gtr. 1
 TAB

A5 Asus2 /G#* /F# A5/E

take me; they won't break me.

TAB

*Bass notes.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three staves: a vocal line, a guitar line, and a bass line.

- Vocal Staff:** The first staff shows a vocal line in G major (one sharp). It begins with a whole note chord labeled "B5" in a green box. The rest of the staff is empty.
- Guitar Staff:** The second staff is for guitar, labeled "Gtrs. 1 & 2" in a yellow box. It features a melodic line with eighth notes and chords. Below the staff, there are two yellow boxes labeled "P.M." with dashed lines indicating a performance technique.
- Bass Staff:** The third staff is for bass, labeled "T A B" on the left. It contains a rhythmic line with numbers (4, 2, 2) indicating fret positions and a 4/4 time signature.

[illegible]

2. B5

Bridge:
G5(9)

D

A

Oh, now he's leav - in';

P.M. - - -

TAB

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

5 3 2 2 2 2 2 2

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

9 3

[illegible]

w/Rhy. Fill 1 (Gtr. 3)

Interlude:

Csus2

D/F# G5(9)

1. 2. 3.

Csus2

— got - ta go!

Gtrs. 1, 2 & 3*

Rhy. Fig. 2

end Rhy. Fig. 2

*Gtr. 3 is acoustic.

4. (Gtr. 3 out)
w/Rhy. Fill 2 (Gtr. 2)

G5(9)

A/G

Asus/G

B/A

P.M. --- 1

P.M. --- 1

P.M. --- 1

Bsus/A

D/C

P.M. --- 1

P.M. --- 1

P.M. --- 1

Rhy. Fill 1
*Gtr. 3Rhy. Fill 2
Gtr. 2

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2

trem. bar

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2

*Steel-string acoustic.

Dsus D5 Dsus D Dsus/C E/D

P.M. ----- 4 P.M. ----- 4

T 8 10 8 7 8 7 8 9
 A 7 7 7 7 7 7 7 9
 B 7 7 7 7 7 7 7 9

8 8 8 8 8 8 8 8

Esus E5 Esus B \flat /D C/D B \flat /D

P.M. ----- 4 P.M. ----- 4

T 9 10 12 10 3 5 3
 A 9 9 9 9 3 5 3
 B 9 9 9 9 3 5 3

7 6 5 5 5 5

C/D B \flat /D C/D A (Gtr. 2 out)

T (3 3 3) 5 3 5 2 2 2 2 2
 A (3 3 3) 5 5 5 2 2 2 2 2
 B (3 3 3) 5 5 5 0 0 0 0 0

A B/A E/A B/A E/A B/A A B/A E/A B/A

†Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 2 4 5 4 5 4 2 2 (2) 4 5 4
 A 2 4 4 4 4 4 2 2 (2) 4 4 4
 B 2 0 0 0 0 0 0 0 (0) 0 0 0

*Key signature denotes A Lydian at this point.

†Two gtrs. arr. for one.

A *Gtr. 1 -

N.C.(A) B/A E/A B/A E/A B/A A

P.M. harm. P.M. P.M. P.M. P.M.

*Gtr. 2 tacet during this point.

B/A E/A B/A A

P.M. P.M. P.M. P.M.

*Gtr. 1 end Rhy. Fig. 3

harm.

*Gtr. 2 tacet at this point.

Verse 3:
w/Rhy. Fig. 3 (Gtrs. 1 & 2)

B/A E/A B/A E/A B/A A B/A E/A B/A

3. I'm fi - n'ly out in the clear and I'm free; uh. (I've got dreams I'm liv -

w/Fill 1 (Gtr. 1)

A B/A E/A B/A E/A B/A A

I'm mov - in' on where they'll nev - er find me; (Roll -

in' for.)

Fill 1
Gtr. 1

P.M. harm.

w/Rhy. Fill 3 (Gtrs. 1 & 2)

B/A E/A B/A A

in' on to an - y - where.) Oh, yeah.

Chorus 3 & 4:

E5 Emaj7(b) E5 Emaj7(b) E5 A E5

I'll break a - way, yes, I'm

Gtrs. 1 & 2

Rhy. Fig. 4

hold

T	5	4	5	4	5	2	2	5
A	4	4	4	4	4	2	2	4
B	2	2	2	2	2	0	2	2

*Key signature denotes E Ionian at this point.

Emaj7(b) E5 Emaj7(b) A E5 Emaj7(b) E5 Emaj7(b)

on my way. Leav - in' to - day,

hold

T	(5)	4	5	4	2	5	4	5	4
A	(4)	4	4	4	2	4	4	4	4
B	(2)	2	2	2	0	2	2	2	2

Rhy. Fill 3
Gtrs. 1 & 2

P.M. hold

T			
A			
B	0	0	2

E5 **A** **E5** **Emaj7(♭)** **E5** **To Coda** **Emaj7(♭)**

yes, I'm on my way.

end Rhy. Fig. 4

hold

TAB

5	2	5	(5)	5	4	5	4
4	2	4	(4)	4	4	4	4
2	0	2	(2)	2	2	2	2

Verses 4 & 5:
w/Rhy. Fig. 3 (Gtrs. 1 & 2)

A **A** **B/A** **E/A** **B/A** **E/A** **B/A** **A**

4. Just when you think you had it all fig-ured out;
5. See additional lyrics (Run -

TAB

2	9	0
2		
2		

B/A **E/A** **B/A** **A**

nin' scared can change your mind.)

w/Fill 2 (Gtr. 1)
w/Fill 4 (Gtr. 1) 2nd time

Fill 2
Gtr. 1

P.M. harm. -----

TAB

0	0	5	5	4	5

Fill 4
Gtr. 1

P.M. A.H. grad. release

8va

TAB

0	2	4	4	(4)

B/A E/A B/A E/A B/A A

I nev - er knew I had so much to give; (How

B/A E/A B/A A

w/Fill 3 (Gtr. 1)
w/Rhy. Fill 3 (Gtrs. 1 & 2) 2nd time

D.S. $\frac{3}{4}$ at Coda (2nd time)

hard times can fool ya'. Oh,

Coda

w/Rhy. Fill 4 (Gtrs. 1 & 2)

A

Chorus 5:

G5 Gmaj7(b) G5 Gmaj7(b) G5 C G5

This is my es - cape; yes, I'm a

Rhy. Fig. 5

T	8	7	8	7	8	5	x	x	8	8
A	7	7	7	7	7	5	x	x	7	7
B	5	5	5	5	5	3	x	x	5	5

Fill 3
Gtr. 1

8va

P.M.

harm.

T	2	2	2	3
A	2	2	2	3
B	0	0	0	5

Rhy. Fill 4
Gtrs. 1 & 2

T	2	2	2	x	x
A	2	2	2	x	x
B	0	0	0	x	x

Gmaj7(♭)

G5

Gmaj7(♭)

C

G5

Gmaj7(♭)

G5

on _____ my way, _____ I'll break a - way, _____

Gmaj7(♭)

G5

C

G5

Gmaj7(♭)

G5

Gmaj7(♭)

C

yes, I'm on _____ my _____ way. _____

end Rhy. Fig. 5

Guitar Solo:

N.C.

*

†A B/A E/A B/A

E/A B/A A

(Gtrs. 1 & 2 out)

Gtr. 4

f

*Key signature denotes A Lydian at this point.

†Piano accompaniment next 16 bars.

B/A E/A B/A A

B/A E/A B/A

gradual release

1 1

TAB

(2) 4 2 1 2 4 (4) 2 4 4 (4) (4) 4 5 4

E/A B/A A

B/A E/A B/A

3 6

1/2

TAB

(4) 4 5 7 5 9 7 9 10 7 9 10 7 9 11 12 11 (11) 12 14

A

B/A E/A B/A E/A B/A A

TAB

(14) 12 11 (11) 12 14 14 11 12 14 (14) 12 11 12 14

B/A E/A B/A A

3 6 5

TAB

12 11 9 12 14 (14) 14 (14) 12 14 12 14 12 14 11 14 11 14 11 14

B/A E/A B/A E/A B/A A

8va

1 1/2

TAB

11 12 13 14 12 14 16 (16) 16 (16) 14 14 (14) 12

B/A E/A B/A A

Yeah, _____

(8va)

(Gtr. 4 out)

1 1/2

TAB

21 21 21 (21) 19 21 (21) (21) 19 21 21 (21)

Chorus 6:
w/Rhy. Fig. 4 (Gtrs. 1 & 2)

E5 Emaj7(♭) E5 Emaj7(♭) E5 A E5

5. I broke a - way, I'm roll yes, I'm and I'll

(I'm gone, I'm roll - in' and I'll

*Key signature denotes E Ionian at this point.

Emaj7(♭) E5 Emaj7(♭) A

on be the free way. by.) I'm

E5 Emaj7(♭) E5 Emaj7(♭) E5 A E5

leav - in', (On) leav - in' to - day, my yes, I'm feet and I'm on,

w/Rhy. Fill 4 (Gtrs. 1 & 2)

Emaj7(♭) E5 Emaj7(♭) A

on the way. This free, ba - by.)

Chorus 7:

w/Rhy. Fig. 5 (Gtrs. 1 & 2)

G5 Gmaj7(♭) G5 Gmaj7(♭) G5 C G5

is my es - cape, I'm yes, I'm a (Now I'm gone, I'm roll - in' and I'll

Gmaj7(♭) G5 Gmaj7(♭) C

on be free, my way. ba - by.)

G5 Gmaj7(♭) G5 Gmaj7(♭) G5 C G5

I'll break a - way, my feet yes, I'm a (I'm on and I'll

w/Rhy. Fill 4A (Gtrs. 1 & 2) & 4B (Gtr. 3)

go be in' to stay. ba - by.)

Outro:**w/Rhy Fig. 2 (Gtrs. 1, 2 & 3) 3 times**

Csus2 D/F# G5(9) Csus2 D/F# G5(9)

Csus2 D/F# G5(9) (w/synth. effects)

Gtrs. 1, 2 & 3

TAB

**Rhy. Fill 4A
Gtrs. 1 & 2**

TAB

**Rhy. Fill 4B
Gtr. 3**

TAB

Verse 2:

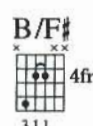
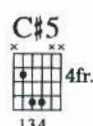
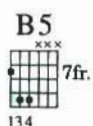
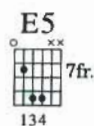
No one could tell him what to do;
Had to learn everything the hard way.
He's on the streets, breakin' all the rules.
I'm tellin' you that he's nobody's fool, no.

Verse 5:

Oh, I'm okay, I'm alright;
Feeling good out on your own.
Yeah, I'll break away, I'll break away tonight;
I've got dreams I'm living for.
(To Chorus:)

FAITHFULLY

Words and Music by
JONATHAN CAIN



Ballad ♩ = 65

Intro:

(Band tacet)

B

G#m

*Gtr. 1

Rhy. Fig. 1

mf hold throughout

*Piano arr. for fingerstyle gtr.

B/F#

E

1. High - way

end Rhy. Fig. 1

Verse:

B

G#m

run in - to the mid - night sun,___

Gtr. 1

Rhy. Fig. 2

T

A

B

Gtr. 2 (dist.)

T

A

B

* *ppp* < *mp*

*Manipulate volume w/volume knob (next 4 bars).

E

B

wheels go 'round_ and 'round;___ you're on my mind.

T

A

B

T

A

B

ppp < *mp**ppp* < *mp*

**Fret on ⑥ w/thumb of frethand.

Rest - less hearts sleep a -

Gtr. 1

(Gtr. 2 out)

ppp *pp*

lone to night, send in' all my love a long the

Pre-Chorus 1:

B/F#

F#

E

G#m

wire. _____

They say__ that the road ain't no__ place to start__ a fam -

end Rhy. Fig. 2

Rhy. Fig. 3

2

2

2

4

4

3

4

4

2

2

2

2

5

0

0

4

4

4

6

6

4

7

6

4

B

E

G#m

'ly,

right__ down the line__ it's been you__ and me__

4

7

7

0

0

0

7

4

4

4

6

4

11

8

9

9

7

7

7

7

9

11

7

9

7

5

5

4

4

4

4

4

4

4

4

4

4

4

4

7

6

4

4

6

6

6

* ppp < mp

* ppp < mp

12

(12)

11

(11)

8

(8)

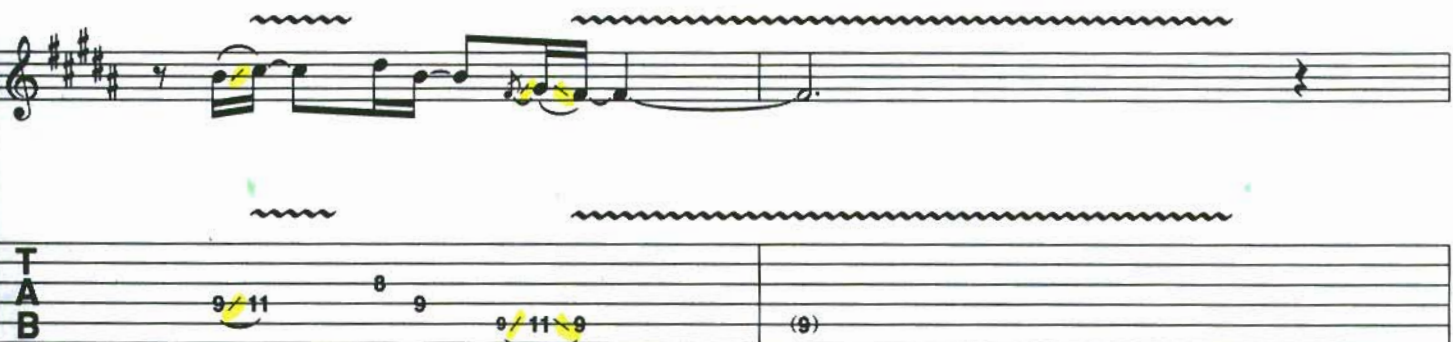
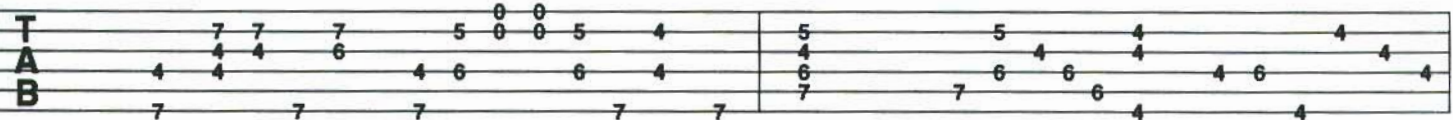
*Manipulate volume w/volume knob (next 4 bars).

B

E

G#m

And lov - in' a mu - sic man_ ain't al - ways what it's



Chorus:

B

F#

D#m

s'posed to be.____

Oh_____ girl,_____ you stand_____ by_____

end Rhy. Fig. 3

Rhy. Fig. 4



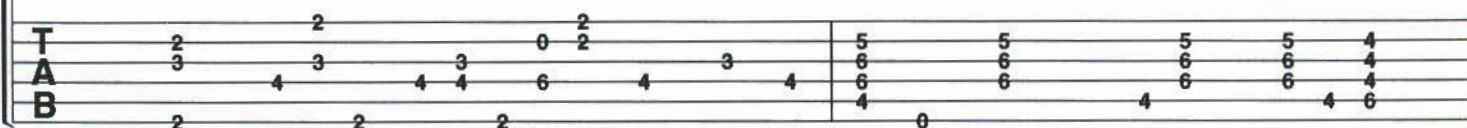
F#

C#m

B/D#



Gtr. 1



w/Rhy. Fig. 1 (Gtr. 1)

B

G#m



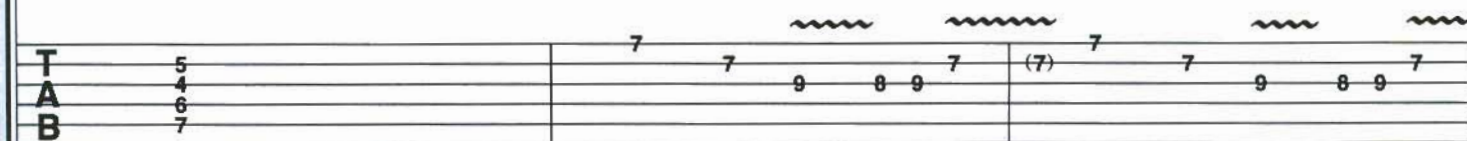
end Rhy. Fig. 4

Gtr. 2

Riff A



mf



B/F#

(Band enters)

E5

Gtr. 3 (dist.)

mp

Verse:

w/Rhy. Fig. 2 (Gtr. 1)

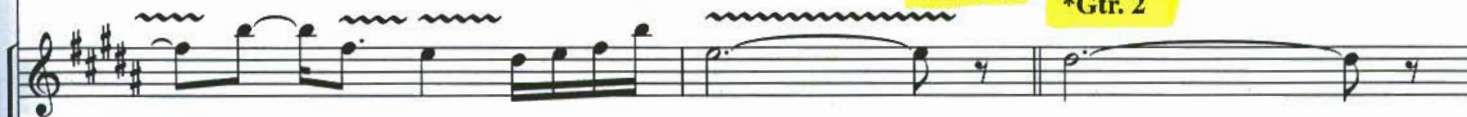
B

(Gtr. 3 out)



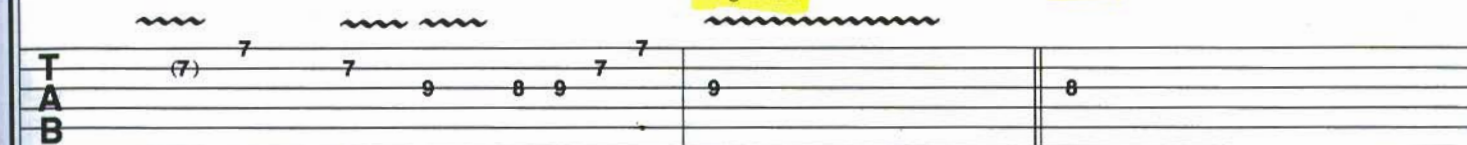
end Riff A

*Gtr. 2



slight vib.

mp



*Two gtrs. arr. for one at this point (next 9 bars).

G#m **E** **B**

big_ top_ world;_ we all need_ the clowns_ to make us smile._

mf

TAB: 9 9 9 9 12 9 10 11 11 9 7 9 7

G#m

Through space and_ time, al- ways an - oth - er_ show,_

slight vib.

TAB: (7) 9 8 6 4 6 6 (6)

E **B/F#** **F#**

won - d'ring where_ I_ am;_ lost_ with - out_ you._ And

mp

TAB: 2 3 4 2

*Fret on (6) w/thumb of frethand.

Pre-Chorus 2:
w/Rhy. Fig. 3 (Gtr. 1)

E5

G#5

B5

Gtr. 3

mp

be-ing a-part__ ain't eas-y on__ this love af-fair;__

two__

Gtr. 2

*mp**mf*

T
A
B

E5

B5

B5

__ stran-gers learn to fall__ in love__ a-gain.

*mp**mf*

T
A
B

E5

G#5

B5

I get the joy__ of re-dis-cov-'ring you.

Oh__

(Gtr. 2 out)

mp

T
A
B

Chorus:
w/Rhy. Fig. 4 (Gtr. 1)

F#5 D#5 F#5 C#5 B/D#

girl, you stand by me. I'm for - ev - er yours,

E5 (Gtr. 3 out) B w/Rhy. Fig. (Gtr. 1) w/Riff A (Gtr. 2) G#m B/F#

faith - ful - ly.

Outro: w/Rhy. Fig. 1 (Gtr. 1) simile Rhy. Fig. 5

E5 Gtr. 3 B5 G#5 ⑥ 2fr. F#

Whoa, whoa,

F#5 ⑥ open E w/Fill 1 (Gtr. 2) E5 end Rhy. Fig. 5

whoa.

w/Rhy. Fig. 5 (Gtr. 3) 4 times B G#m

Faith - ful - ly. I'm still

Gtr. 2

TAB (0) 18 (18) 18 20 18 (18) 16 (16) 18 (18) 18 20 18 (18) 16

Fill 1
Gtr. 1

mf 1/2

TAB 16

B/F#

E

yours.

8va

T
A
B

(16) 18 (18) 18 20 18 (18) 16 16 14 18 19 18 (18) 16 19 19 (19)

B

G#m

T
A
B

(19) 17 16 17 19 17 17 17 (17) (17) 17 16 17 17 17 (17) 16

B/F#

T
A
B

17 16 14 16 16 (16) 14 16 14 16 14 14 16 13 16 13 11 12 11 13 11 13 11

E

B

I'm for - ev - er_ yours.

8va

T
A
B

(11) 11 (11) 9 9 11 13 12 14 (14) 12 14 12 19 19 19 (19) 19 19 19 19 (19) 19 19 19

G#m

B/F#

Ev - er yours, _____

(8va)

hold

T
A
B

E

B

faith - ful - ly. _____

(8va)

T
A
B

G#m

B/F#

E

(8va)

slight vib.

T
A
B

OPEN ARMS

Words and Music by
STEVE PERRY and JONATHAN CAIN

Intro:

D(add E)
Guitar 1*

D

A/C#

G/B

Let ring throughout

mp

*Piano arranged for Guitar 1. (finger style)
Acoustic with capo at 2nd fret is recommended.

Bm(add C#)

A6

G

Verse 1:

D(add E)

D

A/C#

G/B

1. Ly - ing _____ be - side _____ you, here in _____ the dark,

Rhythm Figure 1

Bm(add C#)

A6

G

feel - ing your heart beat with mine.

D(add E)

D

A/C#

G/B

Soft - ly ——— you whis - per, you're so ——— sin - cere. ———

Bm(add C#)

A

G

How could our ——— love be so ——— blind? ——— We

Guitar 1

End Rhythm Figure 1

Guitar 2*

With distortion

Let ring

*Doubled with flanged guitar.



Pre-Chorus 1:

Em

Bm

A/C#

sailed on _____ to - geth - er, we drift - ed _____ a - part; and

Rhythm Figure 2

Rhythm Figure 2A

Let ring

D

A

G

A/G

here you _____ are by _____ my _____ side. _____

Let ring

Chorus I:

D(add E)

G

A/G

D

So, now I come _____ to you, _____ with

(Bkgrd:) Ooo _____

End Rhythm Figure 2 Rhythm Figure 3

End Rhythm Figure 2A Rhythm Figure 3A

F#m7(no 5)

D/F#

G

Ooo - pen _____ arms; _____ noth - ing _____ to hide. _____ Be -

Ooo _____

Gm/C **D(add E)** **D**

lieve ___ what I say. ___ So, ___ here ___ I ___ am ___ with

Let ring

Hold

F#m7(no 5) **D/F#** **G**

o - pen ___ arms; ___ hop - ing ___ you'll ___ see ___ what your

Gm/C

D5

love means — to me — o - pen arms. —

Let ring throughout

Gtr. 2 Tacet

Guitar 3

With slight distortion

A/C#

G/B

Bm(add C#)

A6

14

17

14

15

14

15

14

15

14

14

16

14

Verse 2:

With Rhythm Figure 1 w/ ad-lib variations (Guitar 1)

G

D(add E)

D

Liv - ing _____ with - out _____ you, _____

A/C#

G/B

Bm(add C#)

A6

liv - ing _____ a - lone. _____ This emp - ty _____ house seems so _____

G

D(add E)

D

cold. _____

Want - ing _____ to hold _____ you, _____

Guitar 2

Let ring -----

Let ring -----

Let ring ----- Let ring -----

A/C# **G/B** **Bm(add C#)** **A6**

want - ing you near, how much I want - ed a new

Let ring *Let ring* *Let ring*

**Pre-Chorus 2:**

With Rhythm Figures 2 and 2A w/ ad lib variations (Guitars 1 & 2)

Em

G

home, But now that you've come back, turned

Let ring

Bm **A/C#** **D** **A**

night in to day, I need you to

G **A/G** **G** **A/G**

stay. So now I

Chorus 2:

With Rhythm Figures 3 and 3A w/ ad lib variations (Guitars 1 & 2)

D(add E) **D** **F#m7(no 5)** **D/F#**

come to you, with o pen arms;

(Bkgrd:) Ooo *Ooo*

G **Gm/C**

noth - ing to hide. Be - lieve what I say. So

D(add E) **D** **F#m7(no 5)** **D/F#**

here I am with o-pen arms;

G **Gm/C**

hop-ing you'll see what your love means to me; o-pen arms.

D(add E) **D** **D(add E)/C**

Guitar 1

Let ring throughout

Guitar 3

G⁶/B **C5** **Bb/C** **D(add E)** **D**

rit.

rit.

D Bm C

sun shines on the bay. Ooh, I

TAB

9 7 9 7 9 7 9 7 5 5 7 5 7 5 7 7

D Bm C

want to be there in my cit - y, oh.

TAB

9 7 9 7 9 7 9 9 7 7 5 5 5 7 5 7 5

Bm7 C D

Oh, ooh.

slight vib. w/bar

TAB

2 4 2 5 3 2 4 3 5 5 6 5 9 7 7 8 7 7

Verse:

D

Bm

C

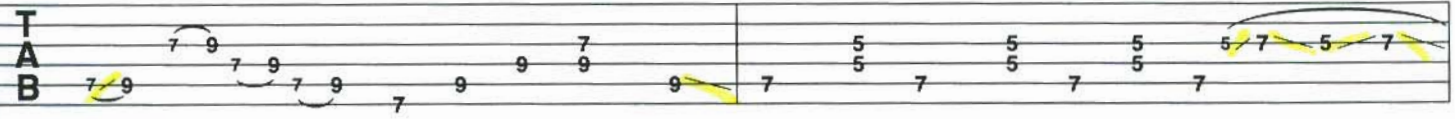
So, you think

you're

lone

ly,

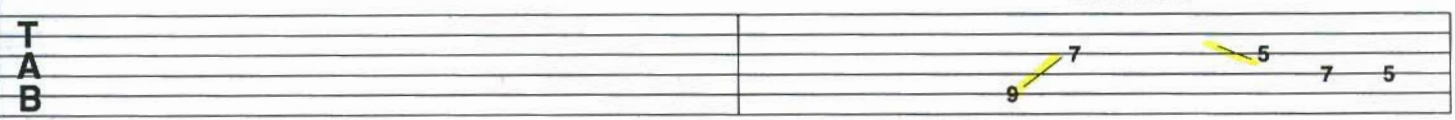
Gtr. 1 Rhy. Fig. 1

Musical notation for Guitar 1 rhythmic figure. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes highlighted in yellow.Tablature notation for Guitar 1. It shows two staves, Treble (T) and Bass (B), with fret numbers (7, 9, 5) and bends indicated by slanted lines.

Gtr. 2

Musical notation for Guitar 2. It consists of a single staff with a treble clef and a key signature of two sharps. The notation includes a rest followed by a melodic phrase starting with a quarter note, with some notes highlighted in yellow.

mf

Tablature notation for Guitar 2. It shows two staves, Treble (T) and Bass (B), with fret numbers (7, 5, 9) and bends indicated by slanted lines.

D

Bm

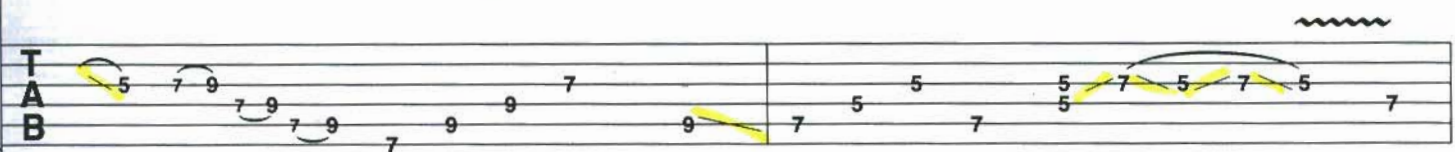
C

Well my friend,

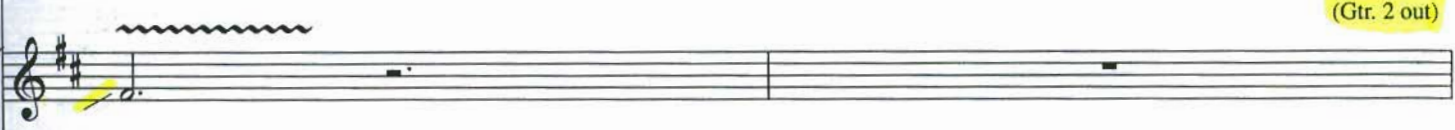
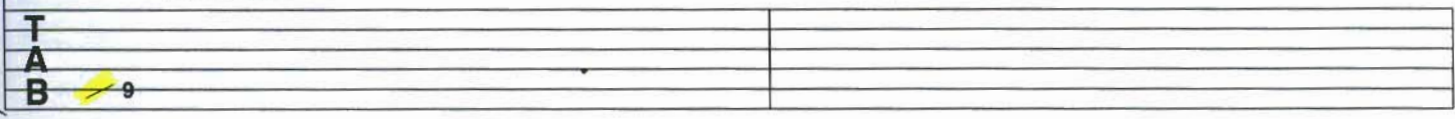
I'm

lone

ly, too.

Musical notation for Guitar 1. It consists of a single staff with a treble clef and a key signature of two sharps. The notation includes various note values and rests, with some notes highlighted in yellow.Tablature notation for Guitar 1. It shows two staves, Treble (T) and Bass (B), with fret numbers (5, 7, 9, 7, 9, 7, 9, 7, 9, 5) and bends indicated by slanted lines.

(Gtr. 2 out)

Musical notation for Guitar 2. It consists of a single staff with a treble clef and a key signature of two sharps. The notation includes a rest followed by a melodic phrase starting with a quarter note, with some notes highlighted in yellow.Tablature notation for Guitar 2. It shows two staves, Treble (T) and Bass (B), with fret numbers (9) and bends indicated by slanted lines.

D Bm C

I want to go back to my cit - y by the bay

Gtr. 1

TAB

9 7 9 7 9 7 9 9 7 7 5 5 7 7 5 7 5

The image shows a musical score for the song "It's a Wonderful Life". It includes a guitar introduction and a vocal melody. The guitar part starts with a Bm7 chord, followed by a C chord, and then a D chord. The vocal part has the lyrics "Whoa, oh, It's end Rhy. Fig.1". The guitar part continues with a complex melodic line and a final chord.

[illegible]

D5

D

Gtr. 2

Gtr. 2

TAB

Chorus:

w/Rhy. Fig. 1 (Gtr. 1) simile
Subst. w/Fill 1 (Gtr. 2) 2nd time

Chorus: w/Rhy. Fig. 1 (Gtr. 1) simile Subst. w/Fill 1 (Gtr. 2) 2nd time

Chords: D Bm C D Bm

Lyrics: lights go down in the cit - y, and the sun shines on the

Gtr. 2

TAB: 7/9 7 5 7 5 9

Chords: C D

Lyrics: bay. Ooh, I want to be there in my

TAB: 7 5 9

To Coda

Chords: C Bm7 C D

Lyrics: cit - y, oh, Whoa, oh.

f

TAB: 4 16 7 9 10 12 5 17 7/9

Fill 1 (end of solo)
Gtr. 2

8va

(Cont. in notation)

TAB: 17 17 19 19

Guitar Solo:
w/Rhy. Fig. 2 (Gtr. 1)

Bm 8va **A5** **G** **D**

w/slap-back echo

TAB: 12 12 (12) 10 12 10 10 12 10 12 12 (12) 10 12 10

Bm **A5** **G** **D** **A5** **A#5**

TAB: 10 7 10 7 9 (9) 7 7 7 9 9 9 (9) 7 9 9 11 10 12

Bm **A5** **G** **D**

TAB: 10 10 10 10 10 10 10 10 12 10 12 10 12 11 10 9 11 9 7 7 9 7 7 9 7 9 7 5 (5)

Bm7 **C** **D** *D.S. al Coda*

Gtr. 2 8va (15ma) 8va 1/4 1/4

When the

TAB: 15 (15) 13 15 15 (15) 13 15 13 13 15 14 16 15 17 17 19 19 19 19 17 19 17 19

Gtr. 1

TAB: 3 4 4 2 5 5 5 3 7 7 5 7 9 7 9 7 9 7

Coda **Bm7** **C** **D**

Whoa, oh, oh, mm

Gtr. 1

T 2 4 2 3 5 3 2 4 3 5 5 5 5 5 7 7

A

B 2 4 2 3 5 3 2 4 3 5 5 5 5 5 9 7 7

Gtr. 2

T 2 4 2 3 5 3 2 4 3 5 5 5 5 5 7 7 11 9 7 9 7 9 7 5

A

B 2 4 2 3 5 3 2 4 3 5 5 5 5 5 9 7 7 11 9 7 9 7 9 7 5

Bm7 **C** **D**

Whoa, oh

T 2 4 2 3 5 3 2 4 3 5 5 5 5 5 8 10 8 7

A

B 2 4 2 3 5 3 2 4 3 5 5 5 5 5 8 10 8 7

T 2 4 2 3 5 3 2 4 3 5 5 5 5 5 8 10 8 7

A

B 2 4 2 3 5 3 2 4 3 5 5 5 5 5 8 10 8 7

A5 **E** **Esus E** **G5**

lov - in', touch - in', squeez - in' each

TAB

2 2 3 2 9 10 9 | 5 5 5 5 5 5 5 5

2 2 2 2 9 9 9 | 5 5 5 5 5 5 5 5

0 0 2 4 9 7 7 | 3 3 3 3 3 3 3 3

7 9 0 0

[illegible]

A5 D

all___ by my - self,___ you're out

T
A
B

2
2
0

0 2 4

7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 9

F#5 F#m F#5 F#m G5 A5 G#5 G5

You're tear-in' me a-part, oh, what can I say.

TAB

4 4 2 4 4 4 4 4 5 7 7 7 7 7 7 7 6 5
 4 4 4 4 4 4 4 4 5 7 7 7 7 7 7 7 6 5
 2 2 2 2 2 2 2 2 3 5 5 5 5 5 5 5 4 3

[illegible]

Verse 3:

E D/A C/A A D A

3. It won't be long, yes, —

TAB

9 9 9 9 9 9 9 7 5 2 3 2 0
 9 9 9 9 9 9 9 7 5 2 3 2 0
 7 7 7 7 7 7 7 0 5 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0 0

till you're a - lone _____ when your lov - er,

oh, he has - n't come home. — 'Cause he's lov - in', ooh, he's touch - in', he's

G5 A5 G#5 G5
 squeez - in' an - oth - er. _____
 TAB
 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 6 5
 5 5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 6 5
 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 4 3

Chorus 2:

F#5

F#m

F#5

F#m

G5

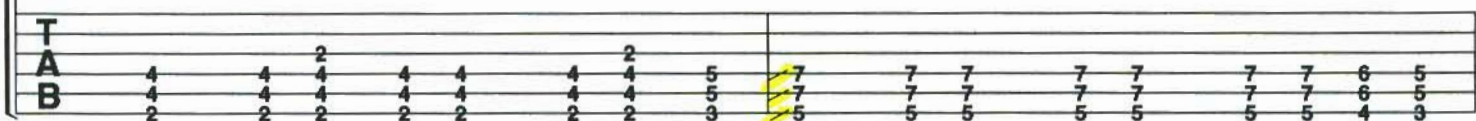
A5

G#5

G5

2. He's tear - in' you a - part,___

ooh, ev - er - y, ev - er - y day._____



F#5

F#m

F#5

F#m

G5

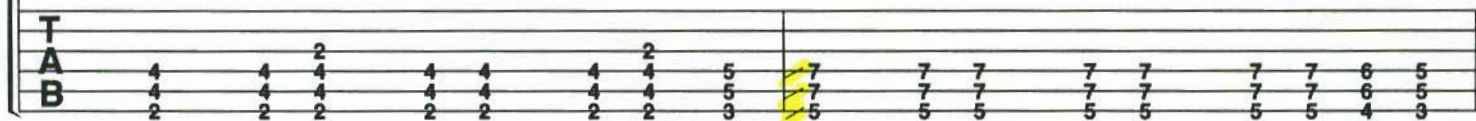
A5

G#5

G5

___ He's___ tear - in' you a - part.---

Oh,___ girl, what can you say? 'Cause he's



F#5

G5

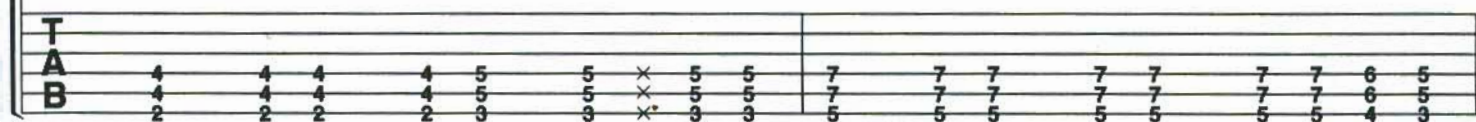
A5

G#5

G5

lov - in', touch - in' an - oth - er.

Now it's



Outro:

F#5 **G5** **A5**

your turn, girl, to cry. Na, na, na, na, na, na, na, na, na, na, na.

Rhy. Fig. 1

T

A

B

4 4 x 4 4 5
4 4 x 4 4 5
2 2 x 2 2 3

2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0

F#5 **G**

Na, na, na, na, na, na, na, na, na, na, na.

end Rhy. Fig. 1

T

A

B

2 2 2 4 4 4
2 2 2 4 4 5
0 0 0 2 2 3

x x x x x x

w/Rhy. Fig. 1 (Gtr. 1) 5 1/2 times, simile

A5

Na, na, na, na, na, na, na, na, na, na, na, na, Na, na, na, na, na, na,

F#5 **G5** **A5**

na, na, na, na, na. Na, na, na, na, na, na, na, na, na, na, na.

Na, na, na, na, na, na, na, na, na, na.

F#5 **G5**

Gtr. 2

mf
steady gliss.
w/slide

T
A
B

A5

Na, na, na, na, na, na, na, na, na, na.

T
A
B

F#5 **G5**

Na, na, na, na, na, na, na, na, na, na.

T
A
B

Na, na, na, na, na, na, na, na, na, na.

F#5

GS

A5

w/slide

F#5 G5

Na, na, na, na, na, na, na, na, na, na.

T
A
B

A5 (Gtr. 1 out)

Na, na, na, na, na, na, na, na, na, na.

(Gtr. 2 out)

T
A
B

(Band tacet) N.C. (A) N.C. (F#m) N.C. (G)

Na, na, na, na, na, na, na, na, na, na.

T
A
B

ONLY THE YOUNG

Medium rock ♩ = 146

Intro:

Rhythm Figure 1

Csus2

D

C(add D)

D

Csus2

D

C(add D) D

End Rhythm Figure 1

*(C bass)

Guitar 1 (Acoustic)**

Guitar 1 (Acoustic)**

mf Let ring

Guitar 2

mf A.H. With distortion

A.H.

*Bass notes in parenthesis played by the band.

**With chorus effect; doubled on opposite channel by Guitar 3.

With Fill 1 (Guitar 3)

G5

D

Asus4

D

G5

Bm

D

(A bass)

(B bass)

Let ring

Guitar 3

f

A.H.

Fill 1

Guitar 3

Let ring

Fill 1

Guitar 3

Let ring

Verses 1, 2 & 3:



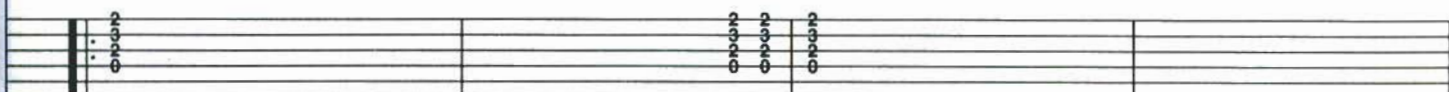
Dsus4 D



1. An - oth - er night in an - y town.

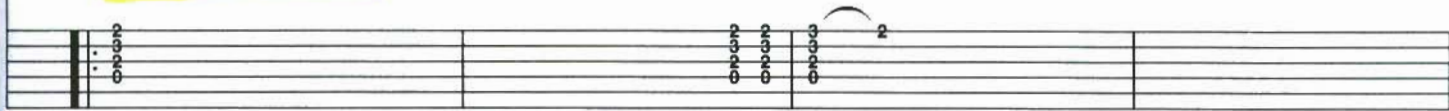
Rhythm Figure 2

End Rhythm Figure 2



Rhythm Figure 3

Simile on Verses 2 & 3



With Rhythm Figure 1 (Guitar 1, Verses 1 & 3)

With Fill 2 (Guitar 1, Verse 2)

Csus2
(C bass)

D

C(add D)

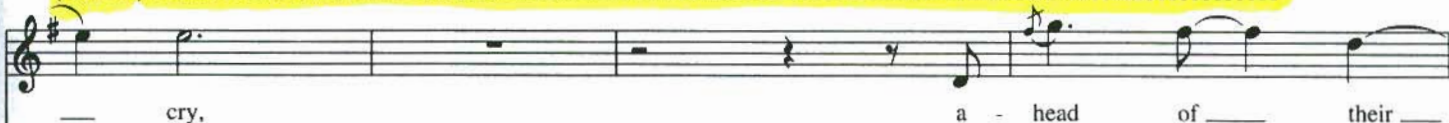
D

Csus2

D

C(add D)

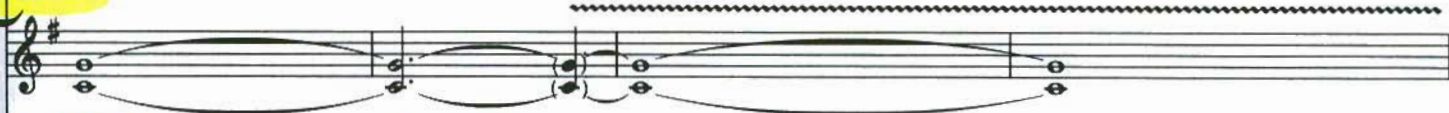
D



Guitar 2

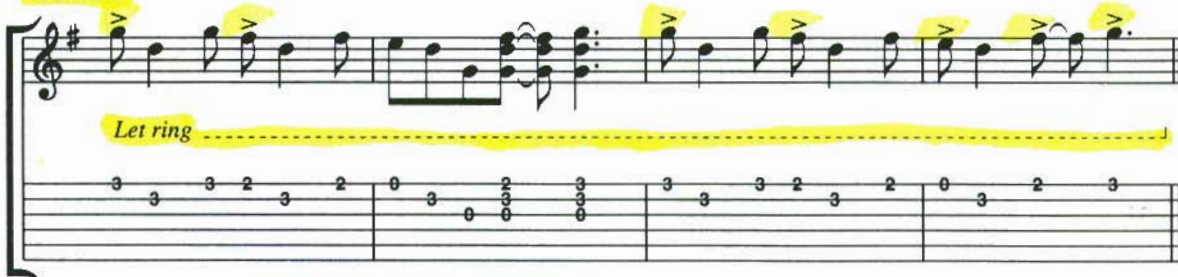
mp

With bar

**Fill 2**

Guitar 1

Let ring



With Rhythm Figure 1 (Guitar 1, Verses 1 & 3)

With Fill 3 (Guitar 1, Verse 2)

G5

D

Asus4

D

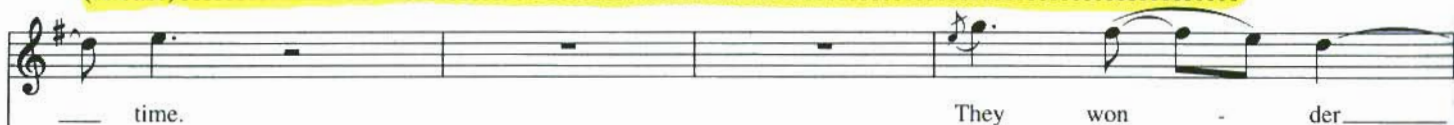
G5

D

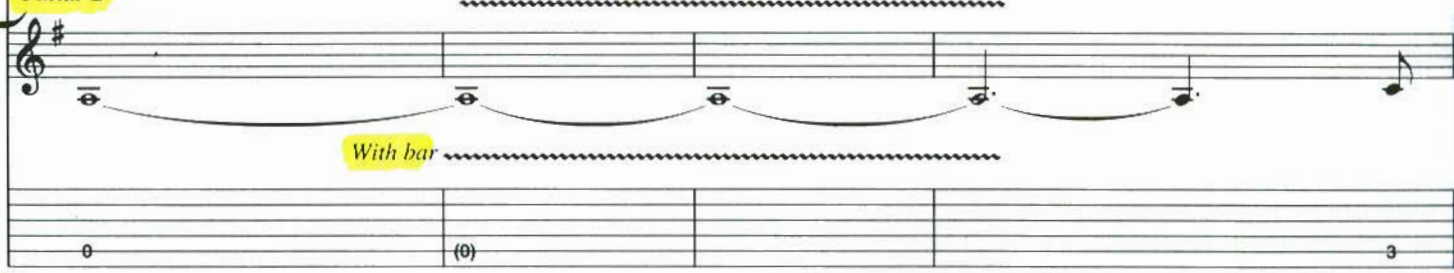
Asus4

D

(A bass)



Guitar 2



With Rhythm Figure 1 (Guitar 1, Verses 2 & 3)

Csus2

D

C(add D)

D

1.

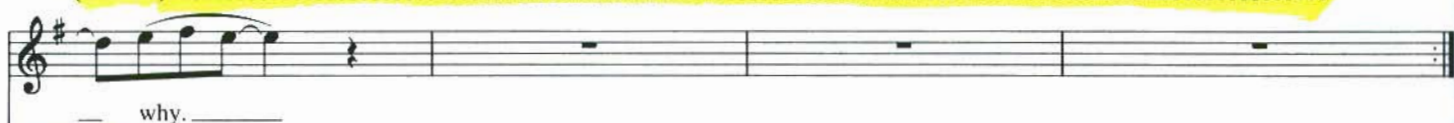
C(add D)

D

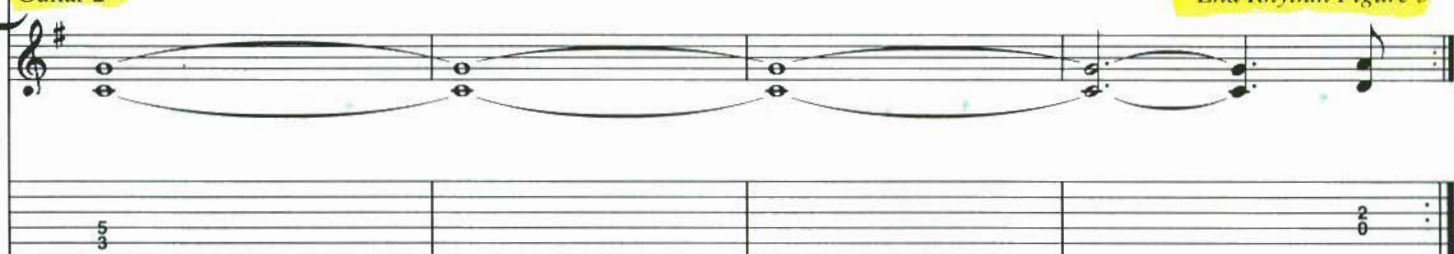
C(add D)

D

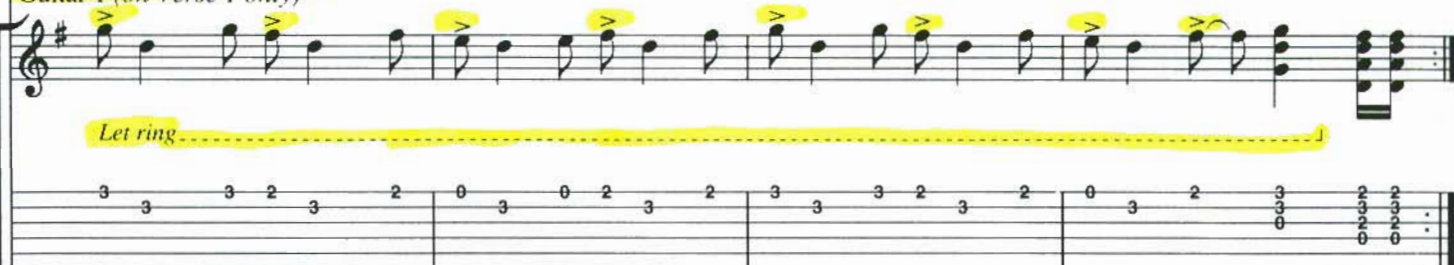
(C bass)



Guitar 2

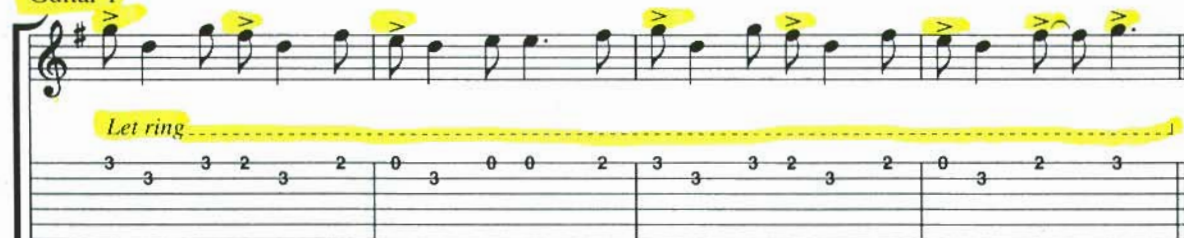


Guitar 1 (on Verse 1 only)



Fill 3

Guitar 1



$\sqrt{2}$

Chorus:

With Fill 4, 4 times (Guitar 1)

Csus2 D C(add D) D

G5 **D** **G6** **D**
(G bass)

On - ly the young can say,

G5 **D** **G6** **D**

Csus2 **D** **C(add D)** **D**
(C bass)

The image shows a musical score for a song titled "The Bird Song". It consists of two systems of music. The first system has a vocal line on a treble clef staff with a key signature of one sharp (F#) and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line includes the lyrics "they're free to fly a - way,". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment with a triplet of eighth notes in the right hand.

Csus2 **D** **C(add D)** **D**

G5 D G6 D
(G bass)

_____ shar - ing _____ the same de - sires, _____

Fill 4

Guitar 1

The musical notation for the 'Let ring' section is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, many of which are marked with an accent (>) and a breath mark (^). The notes are: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half). Below the staff, the text 'Let ring' is written in a cursive font, followed by a dashed line indicating the duration of the sound. Below this, a series of numbers (3, 3, 2, 3, 2, 0, 3, 2, 3, 3, 3, 2, 3, 2, 0, 3, 2, 3) are written on a five-line staff, representing fingerings for a stringed instrument.

G5 D G6 D Csus2 (C bass) D C(add D) D

burn - in' like wild fire.

3 5 (5) 7

To Coda ⊕

D.S. $\frac{S}{S}$ (2nd ending) al Coda ⊕

Substitute Fill 5 (Guitar 2) on D.S.

D

G5 (B bass)

D

Guitar 1

Let ring

Guitar 2

With bar

3 5 (5) 7 (5)

Coda

Guitar Solo: With Rhythm Figure 2 (Guitar 1) and Rhythm Figure 3 (Guitar 2)

D

Dsus4

D

Guitar 4

Let ring With distortion

Hold bend

10 10 10 12 10 14 14 (14) 12 15 12 14 15 15 15 (15) 15

Fill 5
Guitar 2

3 5 (5) 7

With Rhythm Figure 1, 3 times (Guitar 1)

Csus2
(C bass)

D

C(add D)

D

Csus2

D

C(add D)

D

G5

(A bass)

D

Asus4

D

G5

D

Asus4

D

Csus2

(C bass)

D

C(add D)

D

Csus2

D

C(add D)

D

On - ly the

Chorus:
With Fill 4, 4 times (Guitar 1)

G5 (G bass) D G5 D G5 D G6 D Csus2 (C bass) D

young can say, they're free to fly a-way,

Guitar 2

C(add D) D Csus2 D C(add D) D G5 (G bass) D/G G6 D/G

shar-ing the same de-sires,

G5 D G6 D Csus2 (C bass) D C(add D) D

burn-in' like wild fire.

Fill 4

Guitar 1

Let ring

G5 D N.C. D

On - ly the

Guitar 2

Outro:
With Fill 4, 3 times (Guitar 1)

G5 D G6 D G5 D G6 D
(G bass)

young can say. On - ly the

A. H. A. H.

Csus2 D C(add D) D Csus2 D C(add D) D
(C bass)

young can say. Young can say.

With bar

Fill 4

Guitar 1

Let ring

D

10

— — —

On - ly the young can say. On - ly the

A. H.

Let ring

D

3

young can say. _____

Young can say. _____

young can say.

Guitar 2

Guitar 1

Let ring

G5 D G6 D G5 D G6 D

(G bass) ----- Fade out

On - ly the young can say. Only the young

5 7 9 5

Let ring -----

Additional Lyrics

Verse 2: In the shadows of a golden age,
A generation waits for dawn.
Brave carry on
Bold and the strong.
(To chorus)

Verse 3: They're seein' through
The promises,
And all the lies they dare to tell.
Is it heaven or hell?
They know very well.
(To chorus)

SEND HER MY LOVE

Words and Music by
STEVE PERRY
and JONATHAN CAIN

Freely
Intro:
(Keyboard only)

Moderate ballad ♩ = 123

(Drums enter)

Rhythm Figure 1

Dsus4/C

Guitar 1*

0:06

2

mf With distortion and delay

TAB

* Electric guitar and keyboards arranged for Guitar 1.

Em9

End Rhythm Figure 1

3 2 3 4 (4) 2

Verses 1 & 2:

Substitute Rhythm Figure 1 on Verse 2 (Guitar 1), 3 times

Dsus4/C

Em9

1. It's been so long since I've seen her face.

2. See additional lyrics

Let ring

Let ring

3 2 3 0 2 3 3 2 3 0 0 0

Dsus4/C

Em9

3

You say she's do-in' fine.

Let ring

Let ring

3 2 3 0 2 3 3 2 3 0 0 0

Dsus4/C

Em9

I still re-call a sad ca-fe;

Let ring

Let ring

Pre-Chorus:

C

Em9(no 5)

Bm

C

how it hurt so bad to see her cry.

Simile on repeat

Let ring

Let ring

Let ring

Let ring

Em9

Bm7

I did - n't want to say good bye.

Let ring

Let ring

Chorus:

Em7

D(add E)/F#

Cmaj9(no 5)

Em7/A

Send her my love; mem - o - ries re - main. Send her my

Guitar 1 Rhythm Figure 2

End Rhythm Figure 2

Let ring

Let ring

Let ring

Let ring

Em7(no 5)

D/F#

C(add D)(no 5)

Em7(no 3)/A

love; ros - es nev - er fade.

Let ring Let ring Let ring Let ring

Em7

D(add E)/F#

Csus2

Send her my love.

Let ring Let ring

2. Bridge:

C5

E5

Call - in' out her name. I'm dream - in' re - flec - tions of a face I'm see - in'.

C5

Bm7

It's her voice that keeps on haunt - ing me.

Guitar Solo:

With Rhythm Figure 2, 7 times with ad lib variations (Guitar 1)

Em7**D(add E)/F#****Cmaj7(no 5)****Em7/A**

Guitar 2

With distortion and delay

Let ring -----

Let ring -----

First system of guitar solo notation. Treble clef, key of D major. Chords: Em7, D(add E)/F#, Cmaj7(no 5), Em7/A. Rhythm: 7 times with ad lib variations. Fingering: 1, 10, 11, (11), 9, 7, 8, 7, 8, 7, 7, 7. Includes "Let ring" markings.

Em7**D(add E)/F#****Cmaj7(no 5)****Em7/A**

Second system of guitar solo notation. Treble clef, key of D major. Chords: Em7, D(add E)/F#, Cmaj7(no 5), Em7/A. Fingering: 7, 9, 9, 10, 10, 10, 10, 12, (15), 15, 14, (14), 15, 14, 12, (12), (14), 15. Includes "Let ring" markings.

Em7**D(add E)/F#****Cmaj7(no 5)****Em7/A**

Third system of guitar solo notation. Treble clef, key of D major. Chords: Em7, D(add E)/F#, Cmaj7(no 5) loco, Em7/A. Fingering: 15, 16, 17, 17, 17, 14, 1/2, 14, 1/2, 14, 1/2, (14), 17, 17, 14, 15, 14, 15, 14. Includes "8va" and "loco" markings.

Em7**D(add E)/F#****Cmaj7(no 5)****Em7/A**

Fourth system of guitar solo notation. Treble clef, key of D major. Chords: Em7, D(add E)/F#, Cmaj7(no 5), Em7/A. Fingering: 16, 17, 17, 17, 15, 17, (17), 15, 17. Includes "8va" and "loco" markings. Lyrics: Send her, send her my.

Outro:

Em7

D(add E)/F#

Cmaj7(no 5)

Em7/A

love.

Ros - es nev - er fade.

(8va)

Em7

D(add E)/F#

Cmaj7(no 5)

Em7/A

Mem - o - ries re - main.

(8va)

Em7

D(add E)/F#

Cmaj7(no 5)

Em7/A

Send — her, send — her my —

(8va)

Em7

D(add E)/F#

Slower(freely)

C(add D)

love

Guitar 2

(8va)

Guitar 1

With Clean tone

Let ring

Let ring

Let ring

pp

C⁶no 5

C(add D)

C(add D)(no 5)

(8va)

Additional Lyrics

Verse 2: The same hotel, the same old room;
 I'm on the road again.
 She needed so much more
 Than I could give.
 We knew our love could not pretend.
 Broken hearts can always mend.

(To Chorus)

SEPARATE WAYS (WORLDS APART)

Words and Music by
STEVE PERRY
and JONATHAN CAIN

Moderately fast rock ♩ = 126

Intro: Rhythm Figure 1

End Rhythm Figure 1

Guitar 1* E5 Esus2 Em E5 Esus2 Em E5

mf Let ring

*Keyboard arranged for Guitar 1.

With Rhythm Figure 1, 2 times (Guitar 1)

(Enter band)

Rhythm Figure 2

End Rhythm Figure 2

Guitar 2 (Electric) E5 Esus2 Em E5

f With distortion

With Rhythm Figure 2, 4 times (Guitar 2)

Rhythm Figure 3

Guitar 1 Em D (E bass)** C (E bass)

End Rhythm Figure 3

** Bass notes in parenthesis played by the Bass Guitar.

Verses 1 & 2:

With Rhythm Figure 2, 6 times (Guitar 2)***

With Rhythm Figure 3 (Guitar 1)***

Em D (E bass) C (E bass)

1. Here we stand, —

world's a - part, — hearts bro - ken in

2. See additional lyrics

*** Simile on repeat

Em

D (E bass)

C (E bass)

two, two, two.

Guitar 1

Let ring

8 11 12

With Rhythm Figure 3 (Guitar 1)

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains the first two measures of the song. The first measure has a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a quarter note C5, an eighth note B4, and a quarter note A4. Above the first measure is a pink box with 'Em' and a yellow box with 'With Rhythm Figure 3 (Guitar 1)'. Above the second measure is a pink box with 'D' and a yellow box with '(E bass)'. The lyrics 'Sleep-less nights, _' are written below the first two measures.

Em D (E bass) C (E bass)

Sleep-less nights, _

The image shows a musical score for the song "I Wanna Dance with Somebody" by Whitney Houston. It includes a vocal melody line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of one sharp (F#). The lyrics are: "you, you, you. Feel-in'that it's". The guitar line is written in treble clef with a key signature of one sharp (F#). It features a repeating chord pattern of Em, D (E bass), C (E bass), and Am7 Bm7. The guitar part is labeled "Guitar 1".

Vocal Melody:

- you, (Em)
- you, (D (E bass))
- you. (C (E bass))
- Feel-in'that it's (Am7 Bm7)

Guitar 1:

- Em
- D (E bass)
- C (E bass)
- Am7 Bm7

Guitar 2

Pre-Chorus:**Csus2****D****Am****Bm**

gone _____ can change ___ your mind. _____ If we can't go

*** Guitars 1 & 2***********2 Guitars arranged as one.******Notes in parenthesis are optional notes from the keyboard****Csus2****D****Am****Bm****Csus2**

on _____ 3 _____ to sur - vive _____ the tide, love _____ di - vides. _____

Chorus:**Em****D**

Some - day love _____ will find _____ you. Break those chains _____

P. M.

Vocal tacet on D.S.-----

C

Am7(no 5)

— that bind_ you. — One night will — re - mind_ you how we touched_and_ went —

Substitute Fill 2 on D.S.

D5

D#5

Em

D

— our sep - 'rate ways. If he ev - er hurts_ you true love won't —

To Coda ⊕

C

Am7

— de - sert_ you. — You know I — still love_ you though we touched_and_ went —

Fill 2

Guitars 1 & 2

1.

With Rhythm Figure 2, 3 times (Guitar 2)

D **D#5** **Em** **D** **C**
 (E bass) (E bass)

{ our sep - 'rate ways. - }
 { our sep - 'rate ways. }

Guitar 1

With Fill 1

Em **D** **C**
 loco (E bass) (E bass)

8va....., 8va.....,

Let ring - , Let ring - ,

2.
Guitar Solo:

Em **Em**
 Guitar 2 (D bass)

Guitar 1 Rhythm Figure 4

Fill 1

Guitar 2

* String is pinched at the point where both harmonics sound.

Em
(C bass)

Am7(no 5)

D

D#°7

8va

loco

1

15 (15) 12 14 15 17 19 17 (15) 17 15 14 15 17 13 14 11 (11)

1/2

End Rhythm Figure 4

Let ring

7 7 7 7 7 7 7 5 7

7 7 7 7 7 7 7 7 7

With Rhythm Figure 4 (Guitar 1)

Em

Em (D bass)

12 14 15

7 10 12

Em
(C bass)

8va

Am7(no 5)

loco

D

D#°7

Interlude:

With Rhythm Figure 1, 7 times (Guitar 1)

E5

Esus2

Em

E5

E5

Esus2

Em

E5

Guitar 2

(G bass)

E5 (C bass) Esus2 Em E5 E5 (A bass) Esus2 Em E5

With bar

1 -1 -1/2 -4

4 (4) (4)

E5 Esus2 Em E5 E5 (D bass) Esus2 Em E5

1 10 (10) (10)

E5 (C bass) Esus2 Em E5 E5/B Esus2/B

With Fill 3 (Guitar 1)

D.S. al Coda

Guitar 4

Whoa!

f *ff*

Coda

Am7 D5 D#5 Em

Outro:
With Rhythm Figure 4, 2 times (Guitar 1)

Guitar 2

I still love you, girl.

Fill 3

Guitar 1

Let ring

Em
(D bass)Em
(C bass)

I real - ly love you, girl. _____

8va

1

Am7

D

D#°7

Em

And if _____ he ev - er hurts_ you,

(8va)

loco

1/2

1

Em
(D bass)Em
(C bass)

true _ love won't _ de - sert _ you.

8va

1

With Rhythm Figure 1, 3 times (Guitar 1)

Am7 D D#°7 E5 Esus2 Em E5

No! _____

(8va) -----

loco

17 19 17 15 17 15 14 14 14 15 15 15

E5 Esus2 Em E5 Esus2 Em E5

No! _____

Additional Lyrics

Verse 2: Troubled times,
Caught between confusion and pain.
Distant eyes,
Promises we made were in vain, in vain, in vain.

If you must go, I wish you love.
You'll never walk alone.
Take care my love.
Miss you love.

(To chorus)

STILL THEY RIDE

Words and Music by
STEVE PERRY, NEAL SCHON and JONATHAN CAIN

Rock ballad ♩ = 65

Verse 1:

C **G/B** **Am**

1. Jes - se rides through the night, un - der the

***Gtr. 1 (clean)**
Rhy. Fig. 1

mp hold hold hold

TAB

5 5 0 3 3 0 2 0 2 1

*w/chorus.

G **F** ***C/E**

Main Street light; rid - in' slow.

hold hold hold

TAB

3 5 5 4 1 3 3 2 3 5 5 5

*Bass gtr. plays E.

Verse 2:

w/Rhy. Fig. 1 (Gtr. 1) simile

Dm **C** **G/B**

2. This old town ain't the same;

end Rhy. Fig. 1

hold *mf*

TAB

5 7 7 6 5 7 5 6 8 6 7 5

Am G F

now, no-bod-y knows his name. Times have changed;

Verses 3 & 4:

Subst. w/Rhy. Fig. 1 (Gtr. 1) 2nd time, 1st 5 bars only, simile

C/E Dm

still he rides.

3. Traf-fic lights

4. See additional lyrics

Gtr. 1

TAB

G/B Am

keep - in' time; oh, lead - ing the

hold hold

TAB

G F

wild and rest - less through the night.

hold

TAB

Subst. w/Fill 1 (Gtr. 1) 2nd time

Chorus:
G

F/A

C/E

Still they ride, on

Gtr. 1

mf hold --- 1

hold --- 1

TAB

5 5 6 5 5 | 7 8 8 | 7 8 6

Gtr. 2 (dist.)

mf trem. bar

TAB

5 | 12 12 10 | (12 10 10 10 10 8) | (10 10 10 8)

C/E

Dm

Dm/B

To Coda

wheels of fire. They rule the night.

(Gtr. 1 out)

hold

TAB

7 8 7 10

hold

TAB

7 8 7 10 0 10 10 10 10 7

Fill 1
Gtr. 1

1/2 slight vib.

TAB

5 (5)

Am G/F

Still they ride,

Gtr. 1

hold

7 8 8

trem. bar

hold

2 2 2 2 12 12 12 12 12

0 0 0 0 10 10 10 10 10

the strong will survive, chasing thunder.

(Gtr. 1 out)

(Gtr. 2 out)

hold

hold

TAB

TAB

D.S. al Coda

Coda **Guitar Solo:**

*C

G/B

Gtr. 2

TAB

*Piano accompaniment (next 11 bars).

NOT 1-11 BARS

Am **G**

TAB

3

4

F **C/E** **8va**

TAB

5

6

G **(8va)**

TAB

7

Chorus:

G

F/A

C/Æ

Still they ride,

on wheels__ of fire.

Gtr. 1

(Gtr. 1 out)

hold - - - +

hold - - - -

hold - - - - -

Gtr. 2

trem. bar

hold - - - - -

Dm

 D_m/B

C

They rule the night.

Gtr. 2

P.M. -----

T

A

日

7

10

22

1

10

1

10

16

—1

③

10

10

①

18

1

1

9

22

G/F

C/E

Still they ride,

the strong will sur - vive,

Gtr. 1

(Gtr. 1 out)

hold

hold

T
A
B

Gtr. 2

trem. bar

hold

T
A
BFreely
Dm

Dm/B

Am

(w/synth effects)

Gtr. 2

chas - ing thun - der through the night

pp < *mf* > *pp*
volume swellT
A
B

*Gtr. 4

mp

rubato

hold

harm.

A.H.

T
A
B

*Piano arr. for guitar.

*Harp harmonic

Verse 4:

Spinning 'round, in a spell;
 Oh, it's hard to leave this carousel.
 'Round and 'round,
 and 'round, and 'round.

Moderate rock ♩ = 120

Intro:

Band tacet **G5** **D** **Dsus** **Csus2**

f

TAB

**Verses 1 & 2:*

G/B G5/F# G5 G/B Csus2
 1. Those crazy
 2. See additional lyrics
 hold - - -
 TAB
 3 3 3 3 3 3 3 3
 0 0 0 0 0 0 0 0
 x x x x x x x x
 2 2 3 2 0 2 2 3

*Band in 2nd time.

[illegible]

w/Fill 1 (Gtr. 2) 2nd time only

G/B

G5/F# G5

G/B Csus2 D

Dsus

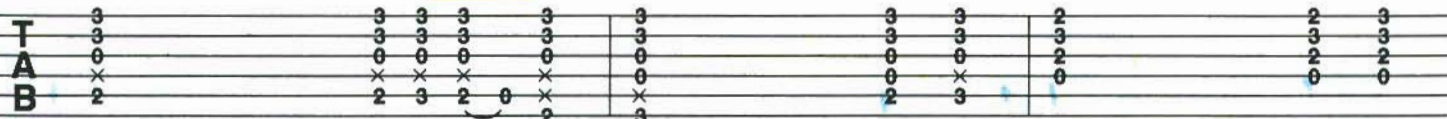
youth.

I do re - call,

those were the

Rhy. Fig. 1

hold - -



Csus2

w/Fill 2 (Gtr. 2) 2nd time only

G/B

*(Band in)
w/Rhy. Fig. 1 (Gtr. 1) 2 times

G5

G/B

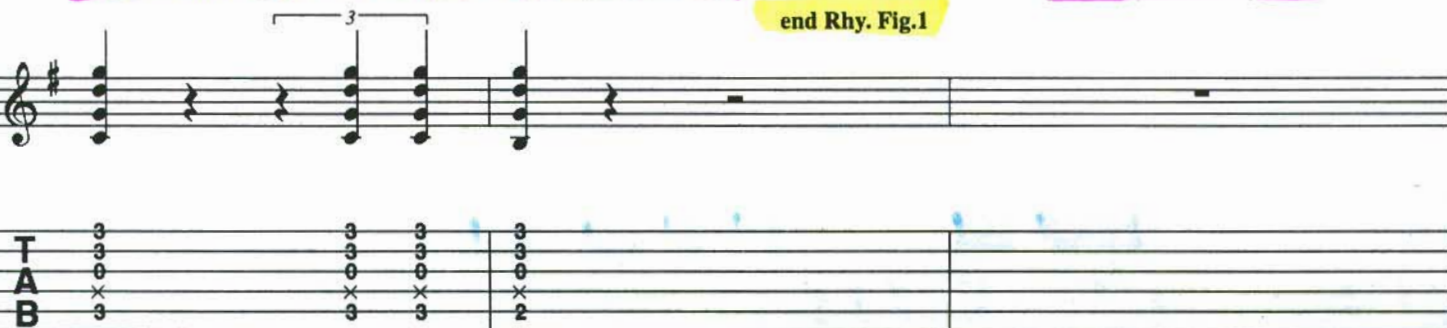
Csus2

best times

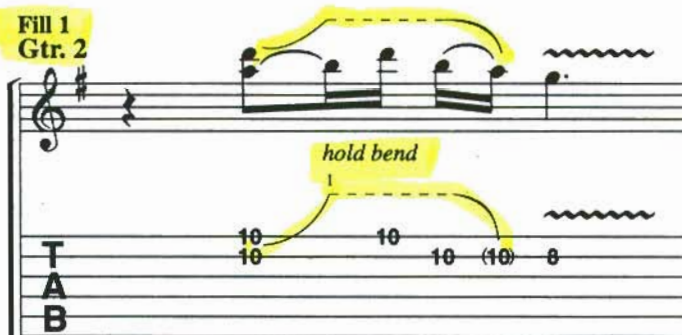
most of all.

In the heat with a

end Rhy. Fig.1



*Relevant first time only.

Fill 1
Gtr. 2Fill 2
Gtr. 2

come a once in a life - time

Csus2

She found me sing - ing by the rail - road tracks; _____ took me home; we

w/Fill 4 (Gtr. 2) 3rd time

D

G/B C

danced by the moon - light.

Those summer nights _____ are call - in'.

Gtr. 1

**T
A
B**

D

stone in love

Can't help my - self

slight vib.

hold - - -

T
A
B

Gtr. 2

T
A
B

15 15

Gtr. 2

T
A
B

17

(17)

To Coda ☐

G/B C G5/F# G5

I'm fall - ing, stone in love.

hold

TAB

(2) 1 3 0 3 (3) 3

(3) 2 3 (3) 4 0 3 (3) 3

(0) 0 0 0 0 0 0 0

(3) 3 3 3 3 3 3 3

1. Guitar Solo 1:
w/Rhy. Fig. 1 (Gtr. 1)

G5 G/B Csus2 D Dsus

8va

f

TAB

17 (17) 17 (17) 15 17 15 17 17 15 17 15 15 3 5

Csus2 G/B

6

hold bend

TAB

17 15 15 17 (17) 17 15 17 15 17 15 17 (17) 2 × 2 2 2 2 2 (2) 0 2

2. Guitar Solo 2:
w/Rhy. Fig. 1 (Gtr. 1) 2 times

G5 G/B Csus2 D Dsus

(15ma)

A.H.

semi-harm.

TAB

5 (5) 4 3 5 4 3 1 3 3 1 3 1 7

Csus2

G/B

gradual bend

G5

G/B

Csus2

D

Dsus

grad. bend

Csus2

G/B

8va

D.S. $\text{\textcircled{S}}$ al Coda

(Cont. in Fill 4)

Outro:

G

Eb

hold

Coda

T

A

B

3

T

A

B

3

8

4

5

7

6

8

8

8

The musical notation for the guitar solo in 'The Sound of Silence' is shown in standard staff notation with a treble clef and a key signature of one sharp (F#). The solo is in 4/4 time. The notation includes various chords and melodic lines, with some notes marked with 'x' indicating muted notes. The solo is divided into four measures, each with a chord label above it: F, G, E♭, and B♭maj7. The F chord is a major triad (F-A-C), the G chord is a major triad (G-B-D), the E♭ chord is a major triad (E♭-G-B♭), and the B♭maj7 chord is a major 7th triad (B♭-D-F).

Gtr. 1

G

E^b

mf

hold - - -

TAB

(5)	6	6	0	(0)	8	8	6
(5)	7	5	0	(0)	4	5	8
			x	(0)			
			3	(3)			

Gtr. 2

8va

mf

trem. bar

-1/2

-1/2

-1/2

-1/2

-1/2

-1/2

-1/2

-1/2

15

(15)

(15)

(15)

(15)

(15)

(15)

(15)

(15)

T
A
B

The second system of music continues the melody and accompaniment. The treble clef staff features a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of four eighth notes, each marked with a '-1/2' and a yellow highlight, followed by a quarter rest. The bass clef staff, labeled 'TAB' on the left, shows four eighth notes, each marked with a '-1/2' and a yellow highlight, followed by a quarter rest. The notation is consistent with the first system, with a yellow highlight above the first measure of the treble staff and a yellow highlight below the first measure of the bass staff.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part, both with standard notation and tablature.

Guitar Part:

- Staff 1 (Treble Clef):** Shows the melody. The key signature has one sharp (F#). The time signature is 2/4. The first measure contains a whole note chord, which is identified as G5 in a blue box. The second measure contains a whole note chord, which is identified as Eb5 in a blue box.
- Staff 2 (TAB):** Corresponds to the guitar staff. It shows fret numbers (2, 3, 0, x) and a triplet of eighth notes (3, 3, 3) in the second measure.

Piano Part:

- Staff 3 (Treble Clef):** Shows the piano melody. It begins with a whole note chord, followed by a series of eighth notes. A yellow box labeled "8va" indicates an octave shift. The piano part includes a tremolo bar section, marked with a yellow box labeled "trem. bar".
- Staff 4 (TAB):** Corresponds to the piano staff. It shows fret numbers (15, 15, 15, 15, 15, 15, 12, 13, 15, 15) and a series of eighth notes. A yellow box labeled "f" indicates a forte dynamic. The piano part includes a tremolo bar section, marked with a yellow box labeled "trem. bar".

Rhy. Fig. 2

F5 **G5** **Eb5** **Bb5** **F**

TAB

(8) 10 (10) 3 3 1
 (8) 10 (10) 3 3 1
 (6) 8 (8) 3 3 1

TAB

(15) 13 15 (15) (15) 13 12 13 15 15 (15) 15 13

G5

E \flat 5

Stone in love!

end Rhy. Fig. 2

TAB

TAB

TAB

TAB

w/Rhy. Fig. 2 (Gtr. 1) 3 1/2 times

F5

G5

E \flat 5B \flat 5

F

1/2

1/2

hold bend

G5

E \flat 5

grad. bend

First system of guitar notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a six-string guitar tablature. Chord labels above the staff are F5, G5, Eb5, Bb5, and F. Yellow callouts with '1/2' indicate a half-step bend on the G5 chord. The tablature includes fret numbers and a '15' fret marker.

Second system of guitar notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a six-string guitar tablature. Chord labels above the staff are G5 and Eb5. A pink box contains the lyrics "Stone in love!". Yellow callouts with '1/2' indicate a half-step bend. The tablature includes fret numbers and a '15' fret marker.

Third system of guitar notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a six-string guitar tablature. Chord labels above the staff are F5, G5, and Eb5. A yellow dashed line labeled '8va' indicates an octave shift. Yellow callouts with '1' indicate a full-step bend. The tablature includes fret numbers and a '15' fret marker.

Fourth system of guitar notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a six-string guitar tablature. Chord labels above the staff are Bb5, F, and G5. A yellow dashed line labeled '(8va)' indicates an octave shift. Yellow callouts with '1 1/2' and '2 1/2' indicate a one-and-a-half and two-and-a-half step bend, respectively. The tablature includes fret numbers and a '15' fret marker.

(8va) — E \flat 5

TAB: 20 20 (20) 18 20 20 18 20 20 20 20 19 20 20 20 20

(8va) — F5 G5 E \flat 5

TAB: (20) (20) 20 18 20 20 18 20 20 1 15 17 18 15 17 17 17

steady gliss.

B \flat 5 F G5

Stone in love! —

(8va) —

TAB: (17) 17 15 22 22 (22) 22 (22) 22 (22) 22 (22) 22 20 22

grad. bend

E \flat F G5 E \flat 5

(8va) —

TAB: 20 (20) 18 15 17 17 (17) 17 (17) 15 19 (19) 19 20 22 22

(8va) B \flat 5 F G5

TAB

(8va) E \flat 5 F5 G5 E \flat 5 *Begin fade*

TAB

B \flat 5 F5 G5

Stone in love!...

TAB

E \flat 5 G5 E \flat 5

TAB

WHEEL IN THE SKY

Moderate rock ♩ = 106

Words and Music by
NEAL SCHON, ROBERT FLEISCHMAN
and DIANE VALORY

Intro:

Dm

Guitars 1 & 2*

Em F

C

With Fill 1 (Guitar 3)

Dm

Em F

Let ring throughout

mp

*Guitar 1 (acoustic); Guitar 2 (clean electric) in unison.

C

Dm

Em F

C

** With distortion

** on Guitar 2 only.

Bb

Guitar 1

No Chord

D5

ff

mf

Let ring throughout

Guitar 2

ff

mf

Let ring throughout

***Guitar 2 is doubled by another guitar.

Fill 1
Guitar 3

With Fill 2 (Guitar 3)

Verses 1 & 3:

D5

With Fill 2 (Guitar 3)

1 Win-ter was here a - gain, oh Lord. Have-n't been home in a

3. See additional lyrics

Rhythm Figure 1

Simile on D.S.

Simile on D.S.

Fill 2
Guitar 3

Substitute Fill 3 on Verse 3 (Guitar 2)

C

Bb(add C)

year or — more. — I hope she holds — on — a lit —

D5

With Fill 2 (Guitar 3)

End Rhythm Figure 1

tle long — er. —

Fill 2
Guitar 3Fill 3
Guitar 2

Verses 2 & 4:

With Fill 2 (Guitar 3)

With Rhythm Figure 1, with ad lib variations (Guitar 1)

D5

2. Sent a let - ter on a long sum - mer day made of sil - ver

Guitar 2 4. See additional lyrics

Let ring throughout

With Fill 2 on D.S. only (Guitar 3)
Substitute Fill 4 on D.S. (Guitar 2)

not of clay. Ooo, I've been run - nin' down this dust

C Bb(add C)

D5

y road Ooo, the

Fill 2
Guitar 3

Fill 4
Guitar 2

Chorus:

Chorus melody with lyrics: wheel in the sky — keeps on turn - in'. I don't know where I'll be

Chords: D5, E5, F5, C5, D5, E5, F5

Rhythm Figure 2*** Guitar 3**

Guitar 3 rhythm figure with heavy distortion.

With heavy distortion

Fingerings for Guitar 3 rhythm figure:

7 7 9 10 10 7 7 9 10 10 7 7 9 10 10

5 5 7 8 8 5 5 7 8 8 5 5 7 8 8

** Doubled by another guitar.*

Chorus melody with lyrics: to - mor row. Wheel in the sky keeps on

Chords: C5, D5, E5, F5

End Rhythm Figure 2

Guitar 3 rhythm figure with lyrics: Let ring

To Coda

Chorus melody with lyrics: turn in'.

Chords: C, G/B, G5/C, Bb6/9

Guitar 3**Guitar 1****Guitar 3
divisi****(Guitar 3 tacet)****Guitar 2**

Guitar 2 and Guitar 3 parts for the chorus melody.

D.S. Sf al Coda \oplus

D5

Guitar 1

Let ring

Let ring

Guitar 2

Let ring

Let ring

Coda



G5/B G5/C

B \flat 6
9

G5/B G5/C

Whoa!

My, my, my, my, my,

With Fill 5 (Guitar 1)

D5

Bb 6/9

for to - mor - row

Guitar 4

Guitar 3
divisi

1

12 12 10 12

Hold

Hold

Guitar Solo:

D5

Guitar 4 (Guitar 3 tacet)

Csus2

D5

1/2

1

1

1/2

10 12 12 10 12 10 12 13 13 12 (12) 10 12 10 12 12 10

Guitar 2

Let ring throughout

Fill 5

Guitar 1

Csus2

D5

Csus2

Ah!
ppp *p*

13 (13) 13 (13) 10 13 (13) 13 10 12 (12) 10 12 10 12 10 12 10 12 10 10 9

Bb

D5

12 10 9 10 (12) (10) 9 10 9 (7) 7 5 7 (9) (7) 10 7 (5) 8 5 5 8 5 (7) 10 7 10 7

Bb

D5

First system of music. The treble staff contains a melodic line with a long slur over the first two measures. The bass staff contains a guitar accompaniment with a 7 5 7 5 6 8 5 8 8 (8) 6 8 7 pattern. Yellow annotations include a '1' over the 5th measure and a '1/2' over the 6th measure. A 'D5' label is above the treble staff. A 'Bb' label is above the bass staff. A 'Let ring' instruction is written in yellow below the treble staff.

Bb

Second system of music. The treble staff contains a melodic line with a long slur over the first two measures. The bass staff contains a guitar accompaniment with a 13 10 (12) 15 12 13 12 13 15 13 15 1 (15) 15 (15) pattern. Yellow annotations include a '1' over the 10th measure and a '1' over the 11th measure. A 'Bb' label is above the bass staff. A 'Let ring' instruction is written in yellow below the treble staff. A 'Oh!' instruction is written in pink above the treble staff.

Out Chorus:*With Rhythm Figure 2 (Guitar 3)*

D5 **E5** **F5** **C5** **D5** **E5** **F5**

Wheel in the sky — keeps on turn - in' — Ooo, I don't know where I'll — be to —

Guitar 4

10 10 12 12 12 (12) 10 12 12 12 (12) 10 10 12 12 12 (12) 10

C5 **D5** **E5** **F5** **C5**

mor - row. — Wheel in the sky — keeps me yearn - in' — Ooo, I —

Guitar 4

12 12 12 12 (12) 10 10 12 12 12 (12) 10 12 10 (12) (12)

*** Guitar 3**

7 7 9 10 10 10 8 7 7 9 10 10 8

*With heavy distortion*** Doubled by another guitar.*

Guitar 4

don't know, I don't know.

Guitar 3

Guitar 2

Let ring.....

With Rhythm Figure 2, 4 times (Guitar 3)

E5 F5 C5

Oh! — The wheel in the sky — keeps on turn - in' — Ooo, I

Guitar 4

1 1 1 1 1/2 1/2

10 10 10 10 12 12 12 (12) 10 10 10 11 10 11 10

Guitar 2

D5 **E5** **F5** **C**

don't know where I'll be to - mor row.

Guitar 4

D5 **E5** **F5** **C5**

Wheel in the sky keeps on turn in. Ooo, I

D5 **E5** **F5** **C5**

don't know, I don't know, I don't know!

D5 **E5** **F** **C5**

Wheel in the sky _____ keeps on turn - in'.

D5 **E5** **F5** **C5**

Don't know where I'll _____ be to - mor - row Ooo, I

D5 **E5** **F5** **C5**

wheel in the sky _____ keeps turn - in'.

D5 **E5** **F5** **Bb**

Wheel in the sky — keeps on turn - in'.

8va

Hold bend

1 10 10 10 20 20 20 20 20

Repeat and fade

Guitar 2

Guitar 3 **Bb**
loco

Additional Lyrics

Verse 3: I've been tryin' to make it home.
Got to make it before too long.
I can't take this very much longer.

Verse 4: I'm stranded in the sleet and rain.
Don't think I'm ever gonna make it home again.
The mornin' sun is risin',
It's kissin' the day.
(To chorus)

WHO'S CRYING NOW

Medium ballad ♩ = 119

Intro:

Words and Music by
STEVE PERRY and JONATHAN CAIN

Rhythm Figure 1

Am G/A Am7 G/A Fmaj7 G/F Fmaj7 C/F

Guitar 1*

*Piano arranged for Guitar 1.

F/D Em/D E5 Em7(no5) Am G/A Am

End Rhythm Figure 1

Verses 1 & 2:

Am G/A Am7 G/A Fmaj7 G/F Fmaj7 C/F

F/D Em/D E5 Em7(no5) Am G/A Am

G/A Am7 G/A Fmaj7 G/F Fmaj7 C/F

Caught on a one-way street, the taste of bit-ter sweet;

Rhythm Figure 2

F/D Em/D E5 Em7(no5) Am G/A Am

love will sur-vive some-how, some way.

With Fill 1 (Guitar 3, Verse 2)

End Rhythm Figure 2

Chorus:

With Rhythm Figure 2 (Guitar 1)

Am G/A Am7 G/A Fmaj7 G/F Fmaj7 C/F (Dm)

One love feeds the fire. One heart burns de-sire.

Guitar 2 (Acoustic)

Fill 1

Guitar 3 (Electric)

Let ring
With chorus and delay.

F/D Em/D

E5

G5

With Fill 1 (Guitar 3)

Am

G/A

Am

I won - der who's cry ing now?

With Rhythm Figure 1, with ad lib variations (Guitar 1)

G/A

Am7

G/A

Fmaj7

G/F

Fmaj7

C/F

(Dm)

Two hearts born to run Who'll be the lone ly one?

Guitar 2

F/D Em/D

E5

G5

1. With Fill 1 (Guitar 3)
Am

I won - der who's cry ing now?

Fill 1
Guitar 3 (Electric)Let ring
With chorus and delay.

2.
AmBridge:
Fmaj7

Dm

On - ly so man - y tears you can

Guitar 1

Let ring

Let ring

Guitar 2

Am

G/A

Am

G/A

Am

Fmaj7

Dm

cry

'til the heart - ache is o - ver, and

Guitar 1

Let ring

Let ring

Let ring

C

G

Bb(add C) Bb

now you can say your love will nev - er die.

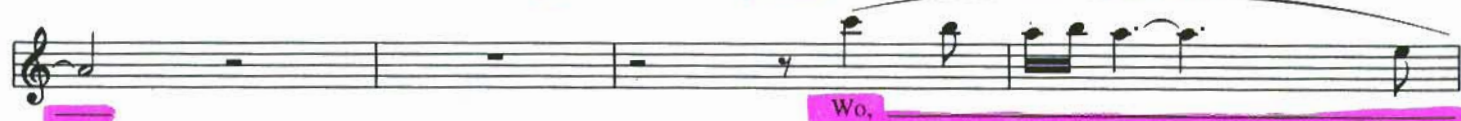
Let ring

Let ring

Let ring

With Rhythm Figure 1 (Guitar 1)

Am G/A Am7 G/A Fmaj7 G/F Fmaj7 C/F



F/D Em/D

E5

Em7(no 5)

With Fill 1 (Guitar 3)

Am G/A Am



Chorus: With Rhythm Figure 2, with ad lib variations 2 times (Guitar 1)

Am G/A Am7 G/A Fmaj7 G/F Fmaj7 C/F



F/D Em/D

E5

G5

With Fill 1 (Guitar 3)

Am G/A Am



G/A Am7

G/A

Fmaj7

G/F

Fmaj7

C/F



F/D Em/D

E5

G5

With Fill 1 (Guitar 3)

Am G/A Am



Outro Guitar Solo:

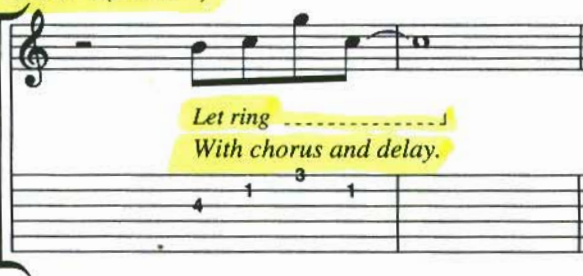
With Rhythm Figure 2 with ad lib variations until fade (Guitar 1)

Am G/A Am7 G/A Fmaj7 G/F Fmaj7



With distortion and sustain

Fill 1
Guitar 3 (Electric)



(8va)

C/F F/D Em/D E5 G5

With Fill 1 (Guitar 3)

Am (8va) G/A Am G/A Am7

(8va)

G/A Fmaj7 G/F Fmaj7 C/F

(8va)

F/D Em/D E5 G5

With Fill 1 (Guitar 3)

Am G/A Am

(8va)

loco

G/A Am7 G/A Fmaj7 G/F Fmaj7

C/F

F/D

Em/D

E5

G5

8va

First system of guitar tablature. The staff shows a melodic line with various frets and a bass line with fret numbers. A dashed line indicates the 8va position.

Am

(8va)

G/A

Am7

G/A

FMaj7

Second system of guitar tablature. The staff shows a melodic line with various frets and a bass line with fret numbers. A dashed line indicates the 8va position.

G/F

Fmaj7

C/F

F/D

Em/D

E5

Third system of guitar tablature. The staff shows a melodic line with various frets and a bass line with fret numbers. A dashed line indicates the 8va position.

G5

loco

Am

G/A

Am

Fourth system of guitar tablature. The staff shows a melodic line with various frets and a bass line with fret numbers. A dashed line indicates the 8va position.

G/A

Am7

G/A

Fmaj7

G/F

Fmaj7

C/F

Fifth system of guitar tablature. The staff shows a melodic line with various frets and a bass line with fret numbers. A dashed line indicates the 8va position.

Chord progression: F/D (8va), Em/D, E5, G5, Am, G/A, Am

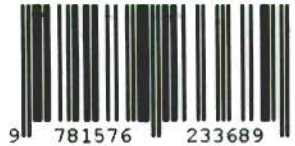
Chord progression: G/A, Am7, G, Fmaj7, G/F, Fmaj7

Chord progression: C/F, F/D, Em/D, E5, G5, Fade Out Am

Additional Lyrics

Verse 2: So many stormy nights,
 So many wrong or rights,
 Neither could change their headstrong ways.
 And in a lover's rage,
 They tore another page.
 The fightin' is worth the love they save...
 (To Chorus)

ISBN 1-57623-368-5



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**ANY WAY YOU WANT IT
BE GOOD TO YOURSELF
DON'T STOP BELIEVIN'
ESCAPE
FAITHFULLY
GIRL CAN'T HELP IT
LIGHTS
LOVIN', TOUCHIN', SQUEEZIN'
ONLY THE YOUNG
OPEN ARMS
SEND HER MY LOVE
SEPARATE WAYS (WORLDS APART)
STILL THEY RIDE
STONE IN LOVE
WHEEL IN THE SKY
WHO'S CRYING NOW**

WARNER BROS. PUBLICATIONS



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1000 17th Street, New York, NY 10036

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ISBN: 1-57623-368-5



0 29156 20878 8

\$22.95
In USA
PG9550